SOUND ANATOMIZ'D,

IN A

Philosophical ESSAY

ON

MUSICK.

Wherein is explained

The Nature of SOUND, both in its ESSENCE and REGULATION, &c. Contrived for the Use of the VOICE in SINGING, as well as for those who Play on INSTRUMENTS.

Together with

A thorough Explanation of all the different MOODS used in MUSICK, for regulating TIME in the different Divisions of MEASURES used therein.

All render'd plain and easy, to the meanest CAPACITIES, by familiar SIMILES.

To which is added,

A DISCOURSE, concerning the ABUSE of MUSICK.

By WILLIAM TURNER.

LONDON,

Printed by WILLIAM PEARSON, over-against *Merchant-Taylors-Hall*, in *Aldersgate-street*, for the AUTHOR, and Sold by M. TURNER, at the *Post-House*, in *Russel-street*, *Covent-Garden*, and no where else in *England*. 1724.

Philosophical ESSAY

ON

MUSICK.

MVSEVM
BRITAN
NICVM

PREFACE.

AMong the numerous Treatises that have been writ upon Musick, for the instructing of People in the Practise thereof, I have not yet met with any that have treated so fully on the Subject, as to render it so plain and intelligible, but that there is still Ground-work enough remaining for a farther Explanation; which is the Design of the following Sheets, to treat of it in such a familiar Way, as may let the Reader into the Marrow of it; who, when he shall see it dissected, will be the better able to form a just Idea, by being told the true Meaning of every Thing in its natural Course, which is undoubtedly the best Method that can be taken; for when he is made acquainted with the Reasons of Things, deduced from their proper Causes, he'll know the better how to make a right Application.

I am

Preface.

I am very ſenſible that there are much abler Hands to undertake ſuch a Work; but, as none have yet obliged the World with their Performances, I hope they'll pardon me for appearing in this Manner; for, being but too conſcious of my own Inabilities, I cannot but expect to be cenſur'd by thoſe who will immediately diſcover whatever Defects are to be found herein; and, whoever ſhall be pleaſed to favour me ſo far as to ſhew me my Errors; I ſhall ſtand infinitely obliged to them, being always very ready, and glad, to ſubmit to ſuperiour Judgments.

As to Criticks, *I ſtand in no fear of them, for I have not Vanity enough to imagin that ſo mean a Performance will ever come under their Correction: And, if what I have delivered provoke ſome abler Pen to give a more full and perfect Account than what they will find here; it will be an intire Satisfaction to me, that I gave the Hint for promoting ſo noble an* Art.

N. B.

N. B. *I hope, the* Satyr *on the Abuſe of* Muſick, *at the End of this Book will not prove offenſive to any; for as I did not write it with a Deſign to expoſe any particular Perſons by Name; nor ſo much as pointed at any One whom it may affect; ſo if any ſhould cavil at it, they are hereby deſired to obſerve, that they are not therein included.*

The Reader is desired to observe the following

ERRATA.

Page 6. Line 10. after *not*, read *to*. P. 11. L. 16. after *has* read *a*. P. 31. L. 6. for 8. read 7. P. 49. in the last Line but One, for *makes*, read *make*. P. 50. L. 6. for *first*, read *fifth*.

Observe also, wherever you see the Word *Bass*, to read *Base*, excepting the 4*th* Line of the 39*th* Page, where it is spelt right.

A

Philosophical Essay

ON

MUSICK, &c.

Of the Formation *of* Matter, *by* Nature.

WHEN a Man sits himself seriously down upon the Chair of *Thought*, and duly reflects on the exact Uniformity that *Nature* has wrought, in her moulding the *human System* out of a Lump of *Earth*; and considers also, the wonderful Harmony there is in the Composition of each Member thereof, acting according to its respective *Office* or *Function*; in such a Manner as alone (besides the meer *Form* of *Humanity*,) distinguishes him from all other inferior Beings. He cannot but conclude, that there is Nothing, whatever, though ne'er so mean

and unintelligible upon the Superfices, but what is capable, by ſome Method or other, of being reduced into a regular *Form* or *Order*. For Inſtance, What can any One think (who is a Stranger to the Experiment) of the Product of the induſtrious *Silk-Worm*; that it ſhould by the Help of a little Art, yield Apparel gay enough for the nobleſt Courts? The laborious *Bee*, in forming the *Honey-Comb*, than which, what is in Art more exquiſite? To omit a great many others, for Brevity's Sake, *Nature* has been ſo extraordinary liberal in diſtributing her Favours, (which viſibly demonſtrates an *inviſible Hand* in all her Works) that ſhe has indulged every Senſe with Variety enough for every One's Palate: But there is One, which is feaſted in a different Manner from the reſt; and that is, the Senſe of *Hearing*; for whatſoever is an Object of the *Eye*, affects alſo the *Touch*, the *Smell*, and the *Taſte*, *Sound* alone being proper to the *Ear* only, which has its full Glutt with the others, in the infinite Variety that it is regaled with, by the beautiful Decorum of *Muſical Cadences*; by which *Sound* (though it be not *Matter*, conſidered ſimply as ſuch, but only a Production of *Matter*, by agitating the Air; which, when it is put into a convulſive Motion, ſtrikes violently againſt the *Drum* of the *Ear*.) is regulated, and communicated in ſeveral Degrees; by either *Riſing*, or *Falling*, according to the *Organ* thro' which it is conveyed. *Firſt*, Through the *Organs* of *Speech*; as the *Wind-Pipe*, under the Government of the *Lungs*, is either extended or contracted in ſinging; which is effected by the various Emiſſions of *Breath*, in a gradual Progreſſion, or by *Skips* from any one *Sound*, to what Diſtance you pleaſe. *Secondly*, Through that noble *Organ* the *Trumpet*; which, though it be not capable of *Extenſion*, yet is it under the ſame Diſcipline, and made obedient to the *Lungs*; and that in a diffe-

By Art.

Omnipotence, the original Source from which, all Things have their Birth.

What Sound is, and how communicated.

By the Organs of Speech, &c.

different Manner from the *Haut-boy*, *Flute*, &c. But my Deſign being to treat of the *Voice* only, I ſhall forbear enlarging on what is not ſo Material, and keep to my proper Subject.

A Regulation *from a Plurality of* Sounds.

OUR Buſineſs here, is not to conſider ſo much what *Sound* is in its Eſſence, as in its Regulation; which conſiſts of a Plurality of *Muſical Sounds*, it being their Property to amuſe the *Ear* with an agreeable Harmony: *Nature* having confined the Quality of their Number in their Progreſſion, to a certain Period; whether this Limitation is owing to the different Qualities of *Atoms*, or to the Contrivance of the *Organs* of *Hearing*, or any other Cauſe; I ſhall leave to the Determination of much abler Heads, whenever they ſhall deem it worthy their Enquiry. It is ſufficient here, to ſay, that there are but Seven different Degrees of Sound; for when we riſe to an *Eighth*, (begin where we will) it bears the ſame Likeneſs or Reſemblance as the *Firſt*: Juſt the ſame as when a Man Views the Mould and all the Features of his Face in a Looking-Glaſs. Theſe Seven different *Sounds* or *Tones* are capable, ſome, of *Extenſion*; others, of *Contraction*, and Three of them, of both: Which they are, I ſhall ſhew in its proper Place. I am to obſerve here, that, as in the Art of *Aſtronomy*, &c. all *Lines* and *Circles* in the *Heavens* are Imaginary; ſo are *Sounds*: And as the former cannot be practiſed without fixing a certain *Point* in the *Conſtellations*; ſo neither can *Muſick* without a *Baſis*. As to *Mathematicians*, they have more than an imaginary Point; but *Muſicians* have nothing but what is ſo: Yet their *Art* is as practicable as the former; for they fix a *Point* where they pleaſe; whereas, the others have one

The Number of Sounds.

Their Quality.

A Center abſolutely neceſſary.

Altogether Imaginary, yet not Impracticable.

one already fixed to their Hands, from which they cannot vary. And as *Muſicians*, all over *Europe*, and many other Places, mutually correſpond in this one Article; ſo they all agree in their *Ideas*; by making one particular *Tone* the *Standard* of their Performances, in fixing a certain *Pitch*, as they call it, which is as duly obſerved, by them all, as the *Axle-Tree* of a *Coach*, or *Cart*; or the *Standard* of *Weights* and *Meaſures*. But then, this is only for the convenience of Compoſers of *Muſick*; who are confined to dance, as it were, in a *Circle*; by limiting their *Vocal Muſick* to the Compaſs of the *Voices* which they compoſe for, there being ſeveral kinds of *Voices*; of which, we commonly reckon Four, *viz.* a *Baſe*, (which is the deepeſt) a *Tenor*, a *Contra-Tenor*, and a *Treble*; which laſt is the uppermoſt of all: Otherwiſe, upon Occaſion, it is wholly indifferent (eſpecially in ſinging) where a ſingle *Voice* takes its *Pitch*, ſo it obligeth it not to ſtretch too wide above, or below its natural Compaſs: But then, it is to be obſerved, that no *Inſtrument* is engaged with it; otherwiſe, the *Voice* or *Inſtrument* muſt give Way; for as regular *Tones* have a particular Relation to each other, where two or more are joyned together; ſo, where *Voices* or *Inſtruments*, or both, are performing together in Conſort, they muſt all move upon the ſame *Baſis*, or there can be no *Harmony*, but a confuſed Jumble of diſturbed *Atoms*, irregularly Jingling, very diſagreeably upon the *Ear-drum*; which is, what we call *Diſcords*, from their diſagreeing with one another.

Different Kinds of Voices.

Of the Relation of different Sounds, *joyned together upon the ſame* Baſis.

Of the ſeven Degrees of *Sound* before-mentioned, we muſt now ſuppoſe an *Eighth* or *Octave* to the *Sound* given; which, as I told you, bears its Reſemblance or Likeneſs; for without the *Octave*, they are not Perfect: becauſe, as aforeſaid, they depend upon a fixed *Point* or *Baſis*, from which we are to reckon them. And here

we

we are to consider, that as *Sounds* (as I have already observed) affect only the *Ear*; so have we nothing else to measure them by, for that very Reason. And as we are obliged to have recourse to a given *Sound*; so must we submit to, and follow the Rules which *Nature* has made absolute, having disposed these seven Degrees of *Sound* in such a Manner as has made them capable of so mathematical a Regulation, that *Musick* is included among the *Liberal Sciences*, being one of the Seven, containing both *Number*, *Measure* and *Proportion*. *Numler*, in the different Lengths of continuing any of those *Sounds*; which Lengths are expressed by as many different *Characters*. *Measure*, in the dividing of those Lengths specified by such *Characters*, into so many equal Parts, by the *Eye*, as well as the Distance from one *Sound* to another, by the *Ear*. This is what may be called *Proportion* too; but there is another Kind of *Proportion*, which consists in the different Divisions of *Parts* in *Songs* and *Tunes* of a different *Stamp*; all which, we shall speak to, in their due Order, hereafter.

To be measured by the Ear only.

Lengths of Sounds.

Measured.

Several Kinds of Measure.

We must now proceed to affix Names to these several *Tones*, as being necessary for their Distinction; without which, we shall be as far to seek as ever; there being no distinguishing any Thing, but by calling it by some Name or other. The Names they are called by are the first seven Letters in the *Alphabet*; which stand in the *Kalendar*, to denote the Seven Days of the *Week*, thus, A, B, C, D, E, F, G; Any other Names might be given them, so the Number Seven be observed; *Musick* not being confined to any particular *Words* or *Letters*; but you will see the Reason of applying the present Names to them, when I come to speak of them again. You may also, here perceive, that as every *Eighth* is the same in Nature of

The Name of each Sound.

Sound

Sound, ; ſo, as we proceed higher, we muſt conſequently, call the *Ninth* by the ſame Name as the *Second*; the *Tenth*, as the *Third*, &c. 'till we come to the *Fifteenth*; and ſo on, as far as *Muſick* is practicable.

But e'er I proceed any farther upon this Head, I think it neceſſary, as theſe ſeven Degrees of *Sound* depend, as I ſaid before, upon a fixed *Point* or *Baſis*, from which we are to reckon them; to examin the due Diſtance of each, from the ſaid *Point* or *Sound* given.

Their Diſtances from their proper Baſis.

What I mean by the Diſtance of each, is not be underſtood ſimply, of the *Firſt*, One Degree; the *Second* Two, and the like; for you may remember, I told you, (*Pag.* 3.) that the ſeven *Sounds* were capable, ſome of them, of being extended, others contracted; and Three of them, of both *Extenſion* and *Contraction*; which they are, I come now to ſhew.

How extended and contracted.

By *Extenſion*, is meant, when a *Sound* riſeth from its natural Situation, half the Diſtance (which is called a *Semitone*, or *Halfſtone*) between that and the next above it; and *Contraction*, when it falleth in the ſame Proportion towards the *Sound* below it; ſuch Paſſages being very frequent, both in *Vocal* and *Inſtrumental Muſick*, and are what we call *artificial*, or *chromatick Sounds*.

The Quality of a Third to the Sound given.

The *Sound* given is called the *Key* to the reſt, whoſe *Third* (which is the *Second* above it, the *Key* itſelf being always included as the *Firſt*) muſt be either a *Major*, or a *Minor*; that is, a whole *Tone* or a *Semitone* to its *Second*; the firſt of which is capable only of *Contraction*, the *Fourth*, which is the next above it, rendring it incapable of what we here call *Extenſion*; a *Semitone* being the minuteſt Diſtance from one *Sound* to another.

Now, with the *major Third*, the *major Sixth*, is naturally required; and alſo the *major Seventh*, the *Second*, *Fourth*, and *Fifth* being always the ſame Diſtance from the

the *Key* in the *Major* as in the *minor Third*; that is to ſay, the *greater* or *leſſer Third*. Where, note by the Way, that the *Second* is always a whole *Tone* from the *Key*, and the *Fifth*, always the ſame Diſtance from the *Fourth*. By all which, you may readily perceive that as the *Fourth* under the (give me leave to call it) *Adminiſtration* of the *major Third*, is but a *Semitone* to the ſame; ſo is the *Eighth* the ſame Diſtance from the *major Seventh*; there being two *Semitones* between the Sound given and its *Octave*. Now, as the *Fourth* and *Eighth* are but *Semitones* to thoſe immediately below them; they cannot be contracted for the Reaſons aboveſaid; nor can the *Third* or *Seventh* be extended, for the ſame Reaſon; thoſe *Sounds* only which are whole *Tones* both to thoſe above and below them, being capable of both *Extenſion* and *Contraction*; which are the *Second*, *Fifth* and *Sixth*. By the ſame Rule, when the *Third* to the *Key* is but a *Semitone* to its *Second*; i. e. the *Minor* or *Leſſer Third*; there the *Third* and *Sixth* bear the ſame Proportion as the *Fourth* and *Eighth* in the former; the *Second* and *Fifth*, the ſame as the *Third* and *Seventh*; and the *Fourth*, *Seventh*, and *Eighth*, the ſame as the *Second*, *Fifth*, and *Sixth*. From all which, it appears, that as there are Two of the Seven Degrees of Sound but *Semitones*, as beforehinted; ſo is the Diſtance of the *Octave*, by the *Rule* of *Proportion*, but ſix whole *Tones* from the ſuppoſed *Sound* given, which muſt of Courſe contain double the Number of *Semitones*, which divide the eight *Sounds* into twelve equal Parts, as you will better underſtand hereafter.

Its Predominancy.

The

The different Effects of Sound.

NOW, it is the property of *Sound* in general, to prove either pleasing or offensive; as in the Case of a strong sudden Clap of *Thunder*; nay, if it be but a small Report of that diminutive Instrument of Fate, called a *Pocket-Pistol*, coming with an unexpected Salutation upon the *Ear*: I need not tell you, what daily Experience shews, into what a Disorder it puts a Man at that Instant, setting the Nerves a Trembling throughout the whole *human Fabrick*. And as it is so in confused *Sounds*, so is it, in some Measure in those which are, in their own Nature regular, when they are irregularly managed; for you may remember what I said, (*Page* 4.) of *Discords*, or the disagreeing of *Sounds*; where several are improperly joyned together, let them be either *Discords* or *Concords*, the latter of which being termed so, as being their Property to please the *Ear* (or rather, the *Fancy*) when managed judiciously; otherwise, a nice *Ear* will be very much offended, false *Concords* not being allowed in *Musick*, any more than in *Grammar*.

A great Mistake in modern Musicians.

AND here I hope I shall not incur the Displeasure of any, if I crave leave to throw in an Objection against the common Notions of most of (if not all) our modern *Musicians*, who look upon the *Fourth* as a *Discord*, the Definition of a *Discord* being a *Sound* which is ungrateful to the *Ear*; and whether the *Fourth* be so or not, the *Ear* must be the Judge: And I never yet heard any one pretend that it is disagreeable; nay, rather the contrary, for that the *Fourth* is concern'd in the Resolution of all *Cadences*; it being directly contrary to the

the Nature of *Muſick* to cloſe with any Sound that's diſagreeable: Wherefore, 'till I can ſee ſome ſatisfactory Reaſon to the contrary; I hope I may, without a Breach of Modeſty, aſſume the Liberty of ranging the *Fourth* in the Number of *Concords*; which are the *Third*, (*major* or *minor*) the *Fourth*, (perfect) the *Fifth*, (perfect) the *Sixth* (*major* or *minor*) and the *Eighth*: So that the *Concords* are (not Four only, but) Five in Number, *viz.* the *Third*, *Fourth*, *Fifth*, *Sixth* and *Eighth*; the *Second* and *Seventh* only, being properly termed *Diſcords*, from their jangling with the *Baſis*. And even theſe, when artfully introduced, yield a moſt agreeable *Harmony*, as well as ſome others; which may not be improperly termed *Diſcords*, although it be the *Third*, *Fourth*, *Fifth* or *Sixth*, &c. when they are occaſionally extended or contracted, according to their Capacity. *The Number of Concords and Diſcords.*

It may perhaps, be here expected, that as I have given the Definition of *Concords* and *Diſcords*; ſo that I ſhould alſo give a Reaſon why ſuch and ſuch *Cords*, as the *Second* and *Seventh* ſhould be *Diſcords*, any more than the others, which are called *Concords*? That is, what is the natural Cauſe thereof? (tho' it be not at all material to give an Anſwer, if one could) The only Satisfaction I can give ſuch curious Enquirers, next referring them back to *pag.* 5. is, that it may probably be; becauſe the *Second* being but one Degree from its *Baſis*, may create ſuch a Diſagreement from its lying ſo near to its *Center*; for where there is any Appearance of Uneaſineſs, the cloſer the *Object* preſſes, the greater will the Grievance be; from whence, naturally ariſeth the following *Paradox*, viz. *The nearer they meet, the farther they are aſunder*; for it is not good to be too Familiar. What has been ſaid of the *Second*, may be as applicable to the *Seventh*, as bearing the ſame Proportion. *A curious Queſtion conſidered.*

In what Manner the Concords *are sometimes* Discords.
The Fifth *a* Perfect Concord, *and why so called.*
The Harmony *of* Sounds *comprized in Three only.*

IT sometimes happens, that the *Third*, tho' naturally a *Concord*, becomes a *Discord*, by being joyned with the *Fourth*: The *Fourth* is also a *Discord*, when joyned with the *Fifth*; the *Fifth* also, (tho' it is called a perfect *Concord*, from the Perfection of its Quality, the *Harmony* of *Sounds* being imperfect without it; for no more than Three can be joyned together without the Encroachment of a *Discord*; and as *concording Sounds* are limited to Three only, *viz.* the *Sound* given, the *Third* and the *Fifth*; so the Latter, being the greatest Distance between the given *Sound* and the *Octave*, and subject to no *Extension* or *Contraction*, (as it relates to the *Base*, in its natural *Situation*) communicates *Perfection* to that which wou'd otherwise, be very imperfect, and) is a *Discord*, when joyned with the *Sixth*: The *Sixth* is also a *Discord*, when joyned with the *Seventh*: But this latter seldom happens.

The Reason that these *Concords* we are speaking of become *Discords* is, that in the aforesaid Conjunction, they are *Seconds* to each other; yet still remain *Concords* to the *Base*; from all which, *natural Reason* dictates, that there is no possibility of adding a fourth *Sound* in Conjunction with three others of any Kind; but that one or the other, must consequently become a *Discord*. If the *Eighth* be supposed, it is no *Objection*; for, being the same with the *First*, it makes no Alteration, and therefore is not a fourth *Sound*, all *Eighths* being the same: For as the *Eighth* is to the *First*, so is the *Tenth* to the *Third*, the *Twelfth* to the *Fifth*, &c.

The Reason why the Third *and* Fifth *are called* Common Cords.

BUT some will be apt to ask, (and with very good Reason) why the *Third* and *Fifth* are mentioned particularly, apart from the other *Concords*? To which, it may be answered, that all *Cadences* Center in those *Cords*; for which Reason they are called *Common-Cords*, as being neareſt to the *Baſe*; wherefore it is unnatural to cloſe with either the *Third* and *Sixth*, or the *Fourth* and *Sixth*; which are all that can be ſuppoſed.

Again, the *Third* may become a *Diſcord* to the *Baſe* by Way of *Contraction*, according to what I obſerved, (*pag.* 9:) but then it muſt be the *major Third* which is propoſed; and that is when it deſcends half a *Tone*, and the *Baſe* at the ſame Time aſcends as much; which is but the Quantity of a *Second*; altho' it has different Effect upon the *Ear*, according as it is introduced by the *Sounds* foregoing, a juſt Decorum being to be obſerved in compoſing of *Muſick*, as well as in making an eloquent Speech, *&c.* with the choiceſt Flowers of *Rhetorick*; the ſubject of the *Air* requiring to be kept up as nicely as the Rules of *Grammar*; without which, tho' it may reliſh tollerably well with an undiſcerning Palate; yet, to a judicious One it will be very unſavory: For it would be but an unpleaſant Entertainment to a fine *Orator* to hear any Man talk, or write, downright Nonſenſe; though ſome others may be well enough pleaſed with it.

The *Fourth* may become a *Diſcord* to the *Baſe* two Ways; *Firſt*, by extending the *Baſe* in the ſame Manner as aforeſaid; which is the Quantity of a *major Third*, but yet is a *Diſcord*, and may be called an *imperfect Fourth*; but is ſeldom uſed. *Secondly*, it becomes

a *Diſcord*, when it extends itſelf, while the *Baſs* keeps its proper Place, and is called the *Tritone*, or *greater Fourth*, being three whole *Tones* from the *Baſs*, which is juſt half the Diſtance between the *Baſs* and the *Octave*.

The *Fifth* alſo, may two ways, become a *Diſcord* to the *Baſs*; the Firſt is, when the *Baſs* aſcends half a *Tone*, and is called the *Semidiapente* or *imperfect Fifth*, bearing the ſame Proportion as the *Tritone*. Secondly, It becomes a *Diſcord* when it extends itſelf and has the Quantity of a *minor Sixth*; bearing the ſame Proportion as the *imperfect Fourth*, and is as ſeldom uſed.

The *Sixth* is ſometimes a *Diſcord* to the *Baſe*, by Way of *Extenſion*, and has the ſame Proportion as the *Third*, before ſpoken of; both which, are very rarely uſed.

Note, That theſe *Cords* are not always confined to joyn with the *Baſe*, but may happen as well among the other Parts. The Reaſon that I appropriate them to the *Baſe* is, becauſe, as it is the Ground-Work of all *Muſick*, it makes it ſo much the more intelligible to thoſe that are, as yet, unexperienced:

Sometimes the *Second*, by extending it ſelf, has the Quantity of a *Third Minor*; but then it ſtill remains a *Diſcord*. The *Seventh* alſo, by deſcending half a *Tone*, while the *Baſe* extends itſelf, has the Quantity of a *major Sixth*; but, like the *Second*, ſtill continues a *Diſcord*.

The *Eighth*, on ſome extraordinary Occaſions, becomes a *Diſcord*; and that is, when the *Baſe* extends it ſelf, which is the Quantity of a *major Seventh*: And alſo, when the *Eighth* deſcends half a *Tone*, (the *Baſe* keeping its proper Place) it has the ſame Proportion: But this is as rare, almoſt, as *Froſt* in *June*.

Muſick extraordinary comprehenſive. In what Manner.

THE *Bearings* of all theſe *Diſcords*, and *Concords*, in their *Turns*, are of excellent *Signification*, as well as infinite in *Variation*; and we may truly ſay, that *Muſick* itſelf, includes in ſome Meaſure, the whole ſeven *Liberal-Arts*: For there is not any *Sentence* in *Speech*, but what is to be expreſſed in *Muſick* by the help of ſome *Cadence* anſwerable to each *Sentence*; for as there are different Kinds of *Sentences*; or, to ſpeak more intelligibly, different *Matter* for *Expreſſion*, according to the *Subject* ſpoken of; ſo are there as many different *Cadences*, directly anſwering them all, alluding to the ſeveral *Points* or *Stops*, in *Writing*: And as its *Scope* is infinite; ſo muſt its *Numbers* alſo be, with Reſpect to its infinite *Variation*. *Chromatick Muſick* may be ſaid to be *Geometrical*, by extending and contracting of *Sounds*, (ſuch as thoſe *Diſcords* juſt now ſpoken of) from their natural Situation, *&c.* The ſeven plain Degrees of *Sound*, may be ſaid to bear an Alluſion to the ſeven *Planets*, taking the *Sun* for the *Center* or *Baſis*; and then the *Earth* comes in for its Share, to make up an *Eighth*; as alſo, the dividing the eight *Sounds* into twelve Degrees, alludes to the twelve *Conſtellations* of the *Zodiack*. Here is a very great *Miſtery*, which confounds all our *Philoſophy*; and which *Time* will hardly, I believe, ever account for. Beſides all this, it expreſſeth all the different Paſſions of Mankind, and not only ſo; but by the Force of its moſt prevailing Charms, it wonderfully affects them too; and to ſuch a Degree, that *Muſick* may be juſtly called (for which I have (*) ſomething more than *Human Authority*) *an enchanting Art*; by ſometimes giving

Its ſurpriſing Effects.

(*) *See*, 1 Sam. 16. 23.

giving a Looſe too; and at others, by bridling our unruly Inclinations, according to the Subject which is compoſed, and the interweaving of the different Parts moving together in *Harmony*; one while inclining the Minds of People to deliver themſelves up to *ſenſual Pleaſures*, by indulging the inſatiable *carnal Appetite*, which knows no Limits; and at other Times, when rightly applied, it affords ſuch internal Comfort to them as diſengages their Thoughts from all earthly Enjoyments, and diſpoſes the Soul to look with earneſt Attention, on the only Object of its true Felicity, the *Beatifick-Viſion*. This, and a great deal more may be ſaid, to diſplay its Excellencies; although there are ſome of ſo unhappy a Caſt, that inſtead of being delighted with it, they utterly contemn it; notwithſtanding its eternal Duration in the *Realms of Bliſs*. But, to return to the Thread of my Subject,

As I have given you a brief Account of the Names commonly applied to theſe ſeven Degrees of *Sound*, with their Diſtances from the *Key* or *Baſis*; together with the natural Capacity of each: So I now ſuppoſe it high Time, to give a Specimen of the *Stations* and *Characters* by which they are diſtinguiſhed, both as to their *Number*, *Meaſure* and *Proportion*, &c. as I formerly promiſed. For,

As the Progreſſion of *Sounds*, naturally forms an *Idea* in the *Imagination* of ſomething that aſcends one Way, and deſcends the other; ſo are we obliged to form a *Scheme*, that may repreſent ſuch *Ideas* to the *Eye*, in Order to a right Underſtanding of them. Wherefore, I ſhall proceed in as familiar a Way as I can, and lay down the Rules in ſuch a Manner, as I hope, will rather engage the Attention of my Readers, than perplex them with ſuch Intricacies as may be apt to confound them, and prove more puzzling than edifying.

To

To which End, I shall begin with the *Characters* or *Notes*, by which the Lengths of *Sounds* are measured; for as Time ought to be first consulted in every Thing we undertake; so I think, we ought to take it before us here; and when once that is accounted for, we shall see more clearly, and consequently, understand more at large what we are going upon.

Now, as *Motion* is the Mother of *Time*, so is *Time* the *Measurer* thereof; and as we cannot account for *Motion*, without a *Regulation*; (as it is in *Years*, *Months*, *Seasons*, &c.) so, neither can we account for *Musick*, without the Assistance of *Time*; by which, it also becomes a *Regulator* or *Measurer* of that; there being nothing to be done without this *old Acquaintance*. Therefore, the *Notes* or *Characters* aforementioned, are of different Species, on Purpose to denote the different *Lengths* of *Sounds*; otherwise, one alone would have been sufficient.

The Number of the Notes *used in* Musick. *Their* Measure *and* Proportion.

OF these *Notes*, there are but six commonly used; the longest of which is called a *Semibreve*, or half the Measure of a *Breve*, which latter, is now very rare to be met with but in *Church-Musick*; tho' formerly it was very much in Use, as well as two other *Notes*, which are also now, wholly laid aside, and therefore not pertinent to insert here. It is enough to say, that as the *Semibreve* was once the shortest Note but one, in use; it is now the longest, from which all the other *Notes* (which have been since introduced) have their *Measure*: Their *Proportion* being thus, *viz.* As *Two* are to *One*, so are *Four* to *Two*; *Eight* to *Four*; *Sixteen* to *Eight*; and *Thirty Two* to *Sixteen*: Each of which *Notes* is various in its *Length*, i. e. not in all

Airs alike, according to the *Air* which is compoſed, (ſome Movements being ſlow, and others brisk, in conformity to the various Subjects in *Muſick*,) but are nevertheleſs, at all Times, to take their *Dimenſions* from the *Semibreve*, in ſuch Movements as it is ſuppoſed to be engaged in, as being the *Maſter-Note*, or *Grand Mover*, of the whole Body; to which, they muſt all be ſubſervient, as the Motions of the lower *Orbs* are to the *Primum Mobile*.

The *Breve*, (if it ſhould at any Time fall in your Way) is marked thus, 𝅜 which I inſert, becauſe ſeveral, who practiſe Singing, although they do not perform in any of our *Choirs*, yet take much Delight (as it is to be wiſh'd all People did) in *Church-Muſick*.

The *Semibreve* is divided into *Two* and *Thirty Parts*, *Sixteen*, *Eight*, *Four* or *Two*. Its Mark is this, 𝅝

The Name of each Note.

The firſt *Note* that ſhews theſe Diviſions, is called a *Minim*; marked like the *Semibreve*, and is diſtinguiſhed from it by the Addition of a Tail, thus; 𝅗𝅥 which being but half the Length of the *Semibreve*, divides it into two equal Parts.

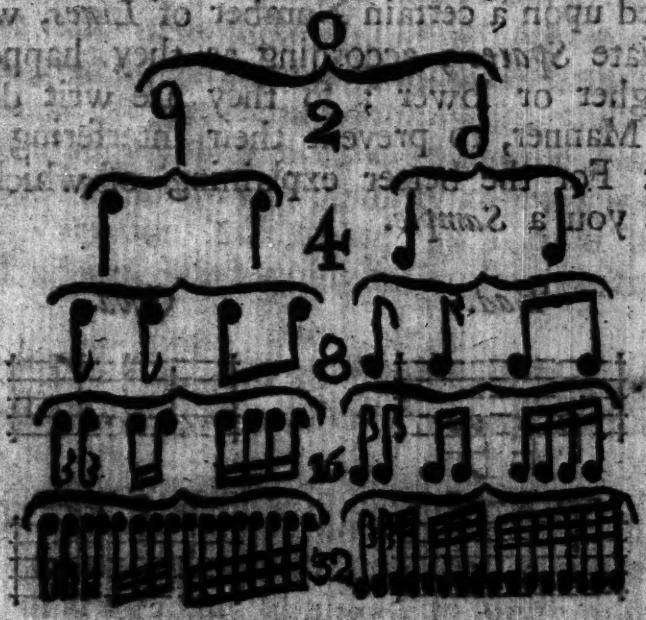
The Second is called a *Crotchet*; marked like the *Minim* with the Head filled up, thus; ♩ which being but half the Length of the *Minim*, divides the *Semibreve* into *Four* Parts.

The Third is called a *Quaver*; marked like the *Crotchet*, and is diſtinguiſhed from it, by the Tail's being turned up again, thus; ♪ which being but half the Length of the *Crotchet*, divides the *Semibreve* into *Eight* Parts.

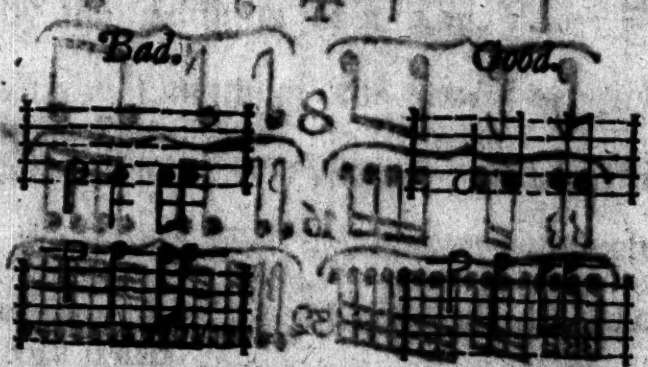
The

The Fourth is called a *Semiquaver*; which being but half the Length of the *Quaver*, has its Tail turned up with a double Stroke, thus; and divides the *Semibreve* into *Sixteen* Parts.

The Fifth, and Laſt, is called a *Demiſemiquaver* or *Demiquaver*; which being but half the Length of the *Semiquaver*, has its Tail turned up with a tripple Stroke, thus; and divides the *Semibreve* into *Two* and *Thirty* Parts. The following *Scheme* will give you the whole at one View.



Here you ſee all the Species of *Quavers* differently marked, and alſo in different Poſitions; ſome ſingle, and the reſt tied together; ſome with their Heads lying upward, and the others with their Heads downward. The Reaſon for the firſt of which is, that, as there are

ſometimes ſeveral *Notes* to be ſung in one *Vowel*; (which are called *Diminutions* or *Diviſions*) they are tied together to ſave the Trouble of Writing each *Note* ſingly, by itſelf; which otherwiſe would take up more Time in penning them down; and would be alſo more difficult for the *Eye*: This Way of tying them, ſhewing their *Meaſure*, altogether the ſame as if they were ſingle; for, you ſee that the *Quavers*, inſtead of the Stroke to their Tails, are tied with one Stroke through Two and ſometimes more of them. The *Semiquavers* alſo, inſtead of a double Stroke, have two Ties, and the *Demiquavers* Three. The Reaſon of turning their Heads differently, is becauſe the Situation of the *Notes* being repreſented upon a certain Number of *Lines*, with their intermediate *Spaces*; according as they happen to lie, either higher or lower; ſo they are writ down in a different Manner, to prevent their interfering with one another: For the better explaining of which, I ſhall here give you a *Sample*.

Here you ſee the convenience of it, there being nothing more plain, than

For the better understanding of *Time* or *Measure*, it is to be considered, that as there are *Cadences*, (as I observed *pag.* 19.) answerable to all Manner of *Sentences*, &c. So is there an *Emphasis* or *Accent*, that begins each *Measure*, to which a *Beat* with the *Hand* or *Foot*, is a very necessary Assistant to a *Learner*; tho' such as have made any considerable Progress in *Musick*, do it by the Force of Imagination. And for the better help thereof, (especially in singing or playing in *Consort*) there is a *Bar* always placed before each *Note* that is to be beat upon, which *Bar* runs thro' all the *Lines*; as you may see in the late *Example*: And when you come half through each *Bar* or *Measure* of *Time*, (they being all equal) the *Hand* or *Foot*, must be lifted up again; as at the second *Minim*, the third *Crotchet*, the fifth *Quaver*, &c. according as the *Measures* are divided; for although the Quantity of each is the same; yet their Variations are many, as I have hinted before; and which I am going to explain more fully.

The Method of squaring Time.

The Proportion of different Measures. Of Common-Time. The Number of Moods used therein.

THERE are several other *Characters* called *Moods*, by which, (as I told you *pag.* 5.) the different Divisions of *Parts* or *Measures*, in *Songs* and *Tunes* of a different *Stamp*, are distinguished. Of these, there are twelve Sorts in Use; but none of them confined to keep the same Pace in each different *Mood* in all *Tunes*, unless it be in what we call *Common-Time*, (from the equal Divisions of its *Measures*, as two *Minims*, four *Crotchets*, eight *Quavers*, &c.) for which there are four *Moods*. The Reason that there are so many, is because all *Tunes* (as I said above) do not keep the same Pace, though

the *Measures* are equally divided. The Sign of the first of these *Moods* is this ; C, which denotes the slowest *Movement*, and is always counted by *Crotchets*, (as all the *Common Moods* are) the *Quavers* being, rather too minute for the Fancy to engage in. In this *Mood*, the *Crotchets* may be measured by the beating of the lively *Pulse* ; but not to be depended on for a Regularity, though the Body be in never so good Order.

The Sign of the second *Mood* in *Common-Time* is the same as the first, with this Difference only, viz. the drawing a *Bar* through it, thus ; ¢ which denotes the *Movement* to be somewhat faster than the former.

In the third Sort of *Common-Time*, the Sign of the *Mood* is reversed, thus ; ↧ which is the quickest of all ; the *Crotchets* being counted as fast as the regular Motions of a *Watch*.

Thus you see, what I said before (*pag.* 15.) that *Notes* of the same Species are various in their *Lengths*, according to the Subject of the *Air* which is composed.

The fourth *Mood* in *Common-Time* has but two *Crotchets*, to a *Measure*, for which Reason it is marked thus ; 2/4 that is, two *Crotchets* from four. This is commonly sung or play'd pretty quick ; but the Reason for making Use of such a *Mood* as this, I do not well understand, since four *Crotchets* may be as well made use of as two : But, because you will often find it ; I thought it Necessary to give you the meaning of this as well as of the others.

Of Triple-Time. The different Moods used therein.

THE other *Moods*, which are eight in Number, are proper to what we call *Tripple-Time*, and divide the *Measures* into three equal Parts; or sometimes into two; and at others into four; *i. e.* three Times *One*; (by *Minims*, *Crotchets* or *Quavers*) three Times *Three*; (by *Crotchets* or *Quavers*) two times *Three*; (by *Crotchets* or *Quavers*) and four Times *Three*; (by *Quavers*) for this *Tripple-Time* has been so minced and muffled, that its true Face is now hardly discernable; and is more apt to provoke a *Learner* to throw by his Book with Contempt, than encourage him to proceed in what his Inclinations may be most bent upon. And, in this Particular, there has been a very great Deficiency in many, who profess themselves to be *Teachers* of *Musick*, who (either through Lazineſs or Ignorance being unable to give a true Definition of what they ought to be most careful in) leave their *Pupils* as Ignorant as themselves: For it is certain, that *Musick* can never be thoroughly understood without our being Masters of *Time*, in all its *Branches*. Wherefore, that I may not leave my Readers in the Dark; I shall give them a due Account of it, and clear up all the seeming Difficulties that appear as so many *Stumbling-Blocks* in the Progress of this *Science*.

The first of these *Tripple-Movements* is measured by three *Minims*, and is marked thus; ⅔ that is, three *Minims* to two, which is borrowing half a *Measure* (from the *Common-Moods*, by the Addition of a *Minim*. These are beat, *Two* with the *Hand* down, and *One* with it up. Those *Measures* that are divided by *Crotchets* in this *Mood*, are to be beat, *Four* down and *Two* up;

if

if *Quavers*, then *Eight* and *Four*, as you may readily conceive, by the Rule of Proportion. I think it Neceſſary alſo, to inform you, that *Quavers* are (unleſs upon ſome extraordinary Occaſion) the minuteſt *Notes* uſed in this *Mood*: Nor is the *Semibreve* here excluded; for you will often meet with the *Semibreve* and a *Minim* in ſome of theſe *Meaſures*; and ſometimes the *Semibreve* only; which has then, a ſmall Point or Dot added to it, thus ; or, which adds to, (half its) former Quantity, being called a *pointed Semibreve*. And the ſame is to be underſtood of any of the other *Notes*, when they have a *Point* placed before them; as being always on the Right-Hand Side of each.

The Second *Mood*, (which anſwers this) is meaſured by three *Crotchets*, marked thus ; that is, three *Crotchets* from four; in which it differs from the other, and otherwiſe than in being meaſured by different *Notes*. For in the former *Mood*, *Minims* are ſometimes, as faſt as *Crotchets*; and in this, the *Crotchets* are often as ſlow as *Minims*. The only Rule that is to be given for the Length of *Notes* in this Caſe, is that where the *Movement* is *Slow*, they always write the Word *Slow* at the Beginning of each *Leſſon*. Be careful enough always ſo to do, the *Moods* in *Triple-Time* not at all denoting now, (though formerly they did) what is to be ſung *Slow* or *Faſt*, as they do in *Common-Time*. Thoſe *Meaſures* that are divided by *Quavers* in this *Mood*, are to be beat the ſame as the *Crotchets* in the former. If *Semiquavers*, then the ſame as the *Quavers* to the *Semiquavers* being the minuteſt *Notes* uſed in this *Mood*. The *Reading-Note* here, is a *Pointed-Minim*.

The third *Mood*, (which anſwers to the two former) is meaſured by three *Quavers*, marked thus ; which is three *Quavers* from eight, (a minute enough) and is exactly the ſame with the others. For, in this *Mood*,

the

the *Quavers* are sometimes, as slow as *Minims* are in the first. The *Measures* divided by *Semiquavers* in this *Mood*, are to be beat answerable to the two former; that is, *Four* and *Two*: If *Demiquavers*, then *Eight* and *Four*. I need not tell you that the latter are the minutest *Notes* in this *Mood*, because (as I have already signified to you) they are the shortest *Notes* used in *Musick*. The chief *Note* here, is a *pointed Crotchet*.

These are all the *Measures* that are, or can, I think, possibly be in *Triple-Time*, unless a new Species of *Notes* were invented; For *Semiquavers* are too minute to form a *Mood* in; because there is but one Degree of *Notes* beyond them, (it always requiring two) which are the *Demiquavers*. Sometimes indeed, in *instrumental Musick*; by Way of Embellishment, to express any Thing lofty, and the like, we shall meet with *Quavers* tied together with four Strokes, which are play'd but half the Length of the *Demiquavers*: But these are so rare to be met with in *vocal Musick*, that it is not worth while to give you a Specimen of them, the Imagination alone, being sufficiently able to furnish you with as perfect an *Idea* of them, as if you were to see them writ down. And if at any Time you should meet with them; by making yourself perfect in what you have been here already informed of, you will be at no Manner of Loss in the Execution of them.

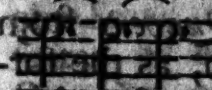
But before I leave this Head, I must not omit to give you some farther Account of this *Triple-Time*; for besides the *Measure* of three Times *One*, by *Minims*, *Crotchets* or *Quavers*; (as I told you, *Page* and which I have given you a full Description of) I also told you, in the same Page, of measuring by Three Times *Three*, viz. by *Crotchets* or *Quavers*. And this is no more than tripling the *Mood* of two, and that of three. The first is nine *Crotchets* in a Bar, or barring in three

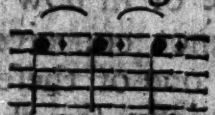
three *Measures* together; for which they have this *Mark* $\frac{3}{4}$; and which we may call nine *Crotchets* to four. The Reason for this barring in three *Measures* together, I do not, indeed, disapprove of; because all *Songs* being writ in *Metre*, there is at least, a seeming Necessity for so doing: For in writing of *Verse*, there are the same Diversities of *Numbers* and *Measures*, &c. as there are in *Musick*: For which Reason, *Sound* ought to conform, in its *Measures*, to *Sense*: Wherefore, as in *Poetical-Numbers*, there are often *Measures* of three Times *Three*, in each *Line* or *Verse*; (as, (if you consider the *Accents* in each) you may perceive in the following *Distych*; in which, I shall put a *Dash* over each *Vowel* that carries an *Accent*, viz.

" if you wou'd know a Thing readily;
" You must apply your self steadily.)

accordingly (these *Numbers* being of a sprightly Cast, and ought consequently, to be pretty swift in their Motion) they bar in three *Measures* together; that they who sing or play, may beat but once in three of each: For to beat at every *Measure*, would eclipse the Sense of the *Poet*, by a Kind of *dancing* with the *Hand* or *Foot*, that is supposed to beat those *Measures*, and so balks the *Ear*, both Ways: For though it be a *dancing-Measure*; we are not therefore, by beating oftner than is requisite, to keep an unnecessary Rumbling, though these *Bars* will admit of three *Beats* in each. The *Notes* here, are beat *Six* down, and *Three* up; there being no *Quavers* made use of, but what follow (Now and Then one of them) after a *pointed-Crotchet*; or sometimes, preceeding it. To alot any one *Note* for a whole *Measure* in this *Mood* is not possible; the *pointed Semibreve* being the longest of any, which wants three *Crotchets* to make it good: Therefore, where there is in any of these *Measures*, but one *Note* supposed; they

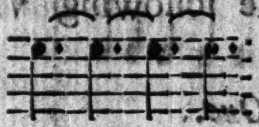
put

put three *pointed Minims*, (which are equal to nine *Crotchets*) bound with *Arches* over their *Heads*, thus;  which ſignifies that they are to be, all three continued as one *Note*.

But although this *Mood* of $\frac{3}{4}$ may be very reaſonably allowed; yet, I can ſee no manner of Reaſon why the other ſpoken of, of $\frac{3}{8}$ (which is nine *Quavers* barred in together) ſhould be made uſe of: Or if it be admitted, what Occaſion there is for both? For, the *Meaſures* of the *Quavers* and the *Crotchets* are both equal in theſe two *Moods*, the latter moving as quick, in the *Mood* of $\frac{3}{8}$ as the *Quavers* in this *Mood* of $\frac{3}{4}$: But as you will meet with one, as often as the other; I thought my ſelf under an indiſpenſible Obligation to acquaint you with it. The *Meaſures* in this *Mood* (I hardly need to tell you) are beat, the ſame as in the *Mood* of $\frac{6}{8}$; *i. e. Six* down, and *Three* up: A whole *Meaſure* in one continued *Sound* being repreſented by three *Pointed-Crotchets*, thus;

Again, the *Meaſures* that are divided into two equal Parts, as in *pag.* 21. are ſpecified by *Crotchets* or *Quavers*. The firſt is by doubling the *Mood* of $\frac{3}{4}$ and the latter, that of $\frac{3}{8}$. (two *Meaſures* being barred in together in each) For the former, they have this *Mark* $\frac{6}{4}$; which is ſix *Crotchets* to four, and which are beat *Three* down, and *Three* up; the *Quavers* in this *Mood* being introduced the ſame as in the *Mood* of $\frac{3}{8}$. When a whole *Meaſure*, in one continued *Sound* is met with here; it is repreſented by a *Pointed Semibreve* $\mathcal{O}$. or (rather) two *Pointed Minims*, thus; as more aptly ſhew-

ing the equal *Divisions* of *Parts*, which is much more natural. For the latter; that is, when the *Mood* $\frac{4}{4}$ is doubled, its *Sign* is this; $\frac{4}{8}$ that is, six *Quavers* from eight, and answers the same in Proportion, as the former: But then, I cannot perceive what Occasion there is for this *Mood*, any more than that of $\frac{2}{4}$ the *Crotchets* being in their Turns, as brisk as the *Quavers*. Sometimes they have *Semiquavers* in these *Measures*, which are beat *Six* down, and *Six* up; as also, *Quavers* in the *Mood* of $\frac{2}{4}$ but then, I think there is no Occasion for doubling of either of the *Moods*.

The eighth (and last) *Mood* in *Tripple-Time*, which divides the *Measures* into four Times *Three*, (as in *pag.* 21.) is barring in four of the *Measures* together in the *Mood* of $\frac{3}{8}$ represented by twelve *Quavers*, marked thus; $\frac{12}{8}$ which is twelve *Quavers* to eight. I will not be so Ill-natur'd, as to dispute the Reasonableness of this *Mood*, where it is aptly applied; which is in very swift *Movements*, as *Jiggs*, &c. but why it should be made use of in slow (sometimes, very slow) *Movements*, I cannot conceive; since the *Mood* of $\frac{3}{8}$ (which takes in but one of these four *Measures*) may do much better, especially for the convenience of *Scholars*; or rather, the *Mood* of $\frac{3}{4}$, or that of $\frac{3}{2}$; which barrs in three *Minims*, they seeming to me, to be much more Proper than *Quavers*, to denote slow *Movements*: For, if such a Method were put in Practise, there would be no manner of Occasion to write (at the beginning of *Lessons*) the *Italian* Words, *Adagio*, *Grave*, *Largo*, &c. (which are put before slow *Movements*) or *Allegro*, *Presto*, *Vivace*, &c. (which are applied to swift *Movements*; And which they do in all the *Moods* hitherto spoken of, without Exception) there being Variety sufficient in the different Species of the *Notes* themselves, to shew what *Movement* is slow, and what brisk; without

out putting our *Pupils*, or our ſelves, to the Trouble of learning Foreign Languages. A whole *Meaſure* of one *Sound* in the aforeſaid *Mood* of $\frac{3}{1}$ may be repreſented by either a *Pointed Semibreve*, (which is the Quantity of twelve *Quavers*) two *Pointed Minims*, (which are the ſame) or (more properly) four *Pointed Crotchets*, thus;

Sometimes you will meet with this *Mark*; $\frac{3}{3}$ which is commonly put for the *Mood* of $\frac{3}{4}$; but ought to be quite thrown aſide, were it but for the Convenience of *Learners*: For I know not what Occaſion there is for having two *Signs* to one *Mood*.

There is yet another Whim that ſome People have got; which is to place a Figure of $\frac{3}{2}$ at the Beginning of moſt, if not all their *Leſſons* in *Tripple-Time*; a pretty Method enough to put a Mask over a Face that they (perhaps) Fancy too good for every Body to ſee.

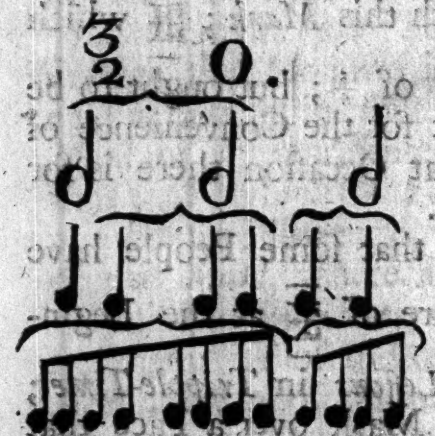
All the Moods *in* Triple-Time *reduced to one only.*

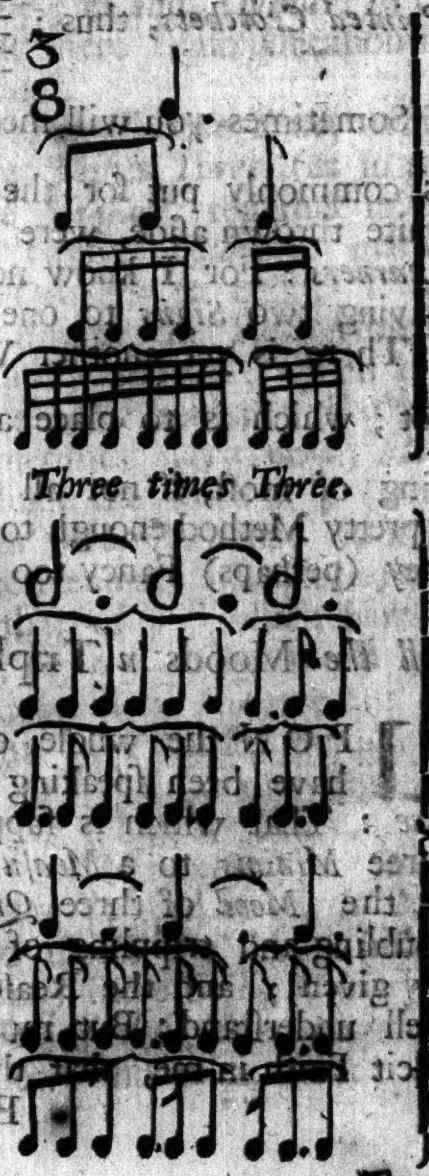
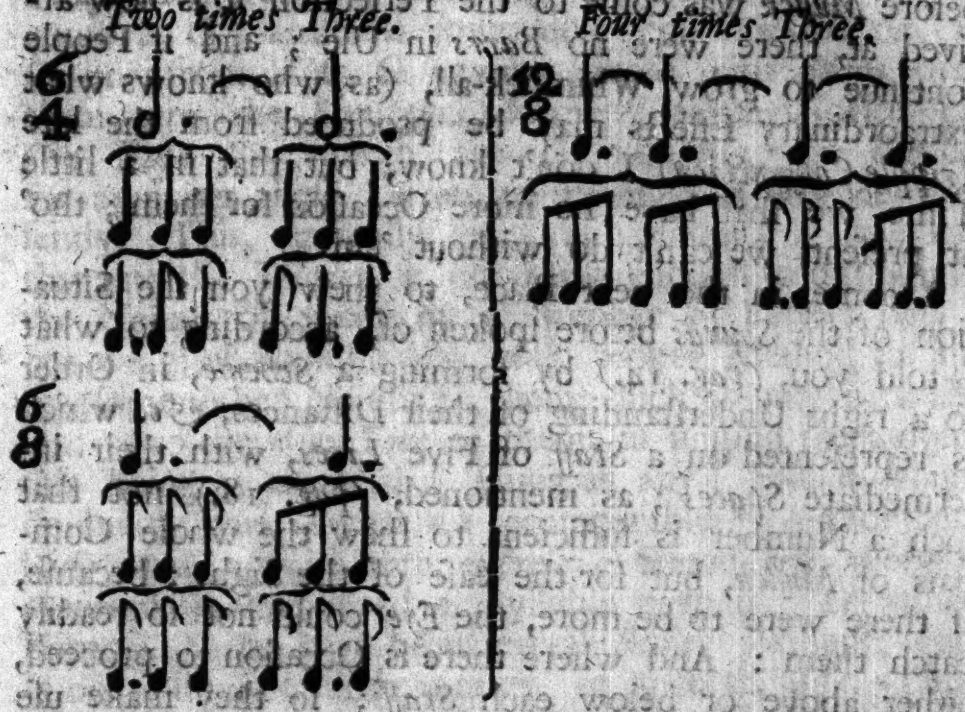
UPON the whole, out of all theſe eight *Moods* I have been ſpeaking of, there is, in reality, but *One*: That which is ſuppoſed, may be either that of three *Minims* to a *Meaſure*, or that of three *Crotchets*, or the *Mood* of three *Quavers*. The Reaſon for the doubling and trippling of ſome of which, I have already given; and the Reaſons for the others, I cannot well underſtand: But muſt Nevertheleſs, bear an implicit Faith in me, that they have a meanning in them,

pertinent enough, though I want the Capacity of finding it out; and if any, can inform me, of the Significancy of what appears to me, to be Insignificant: I shall readily recant my Error, and own my self highly obliged to them, for setting me to rights, in a Matter that I am, as yet, an entire Stranger to.

A *Scheme* of all these *Moods*, will represent it self to the *Reader*, in the following View.

Three times One.



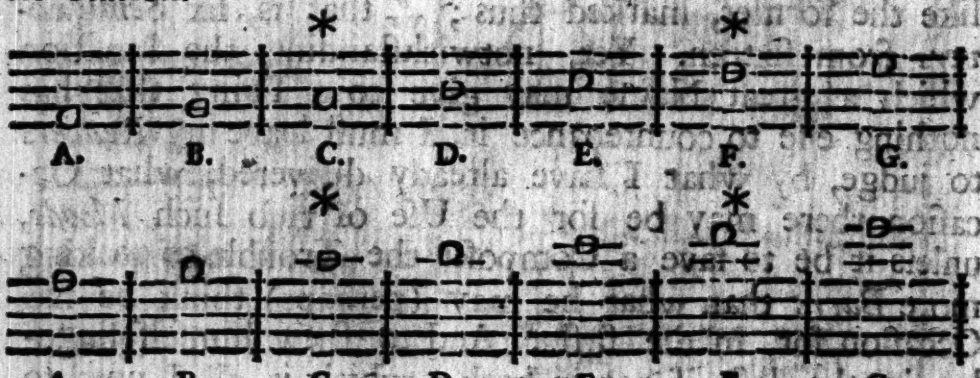
Three times Three.



I have once, (and but once) seen in a very ingenious Author, the *Mood* of $\frac{3}{2}$ doubled; which barrs in six *Minims*: Three whereof, to be beat with the *Hand* down, and three up; marked thus; $\frac{6}{2}$ that is, six *Minims* to two; and also another *Mood*, consisting of no more than six *Semiquavers*, barred in Three and Three, like the former, marked thus; $\frac{6}{16}$ that is, six *Semiquavers* from sixteen. Yet, notwithstanding the Sanction which a great Name may give to a Thing that has nothing else to countenance it, I must leave my *Readers* to judge, by what I have already delivered, what Occasion there may be for the Use of two such *Moods*, unless it be to save a Composer the Trouble of making more *Barrs* than what he may (perhaps) think he has Occasion for, in the first: And to shew himself singular in the last, if not in both; which is all I need to

say

ſay farther upon this Head : Only I ſhall obſerve, that, before *Muſick* was come to the Perfection it is now arrived at, there were no *Barrs* in Uſe ; and if People continue to grow Whimſick-all, (as who knows what extraordinary Effects may be produced from the late *Tripple-Conjunction*) I don't know, but that in a little Time, we ſhall have no more Occaſion for them ; tho' at preſent, we can't do without 'em.

I come, in the next Place, to ſhew you the Situation of the *Sounds* before ſpoken of, according to what I told you, *(pag.* 14.*)* by forming a *Scheme*, in Order to a right Underſtanding of their Diſtances, *&c.* which is repreſented on a *Staff* of Five *Lines*, with their intermediate *Spaces* ; as mentioned, *(pag.* 18.*)* not that ſuch a Number is ſufficient to ſhew the whole Compaſs of *Muſick*, but for the eaſe of the Sight ; becauſe, if there were to be more, the *Eye* could not ſo readily catch them : And where there is Occaſion to proceed, either above or below each *Staff* ; ſo they make uſe of additional *Lines*, ſtruck juſt through, or underneath the *Head* of each of the *Notes* before-mentioned, according as they ſhall happen to lie, as you may perceive, by turning back, to *pag.* 18. which I ſhall explain more fully here, and write down the Name of each *Sound*, (as in *pag.* 5.) underneath the *Note* ; which ſhews its Station.



The

The uppermoſt of the two *Staffs* above, begins the Progreſſion from the Letter *A*, and carries it on, till you come to *G*; and the lowermoſt continues it on, in *Octaves* from *A* to *G* again. Thoſe with *Stars* over them, are the *Semitones*, formerly taken Notice of, (in *Page* 8.) which are *C* and *F*; the Reaſon for applying thoſe Letters to them, you will ſee preſently. This, naturally leads us to enquire a little farther into this Matter, it not being enough to diſtinguiſh the Names of *Sounds* by a Number of Letters only; but we muſt conſider alſo, of a proper Method to apply ſome other Names to them, ſuch as may naturally lead us to the true *Tone* of them, in ſinging them over; this being as material a Thing as any: For, it is undoubtedly true, (what an incomparable * Author hath ſaid) that *a Voice doth expreſs a* Sound *beſt, when it pronounceth ſome* Word *or* Syllable *with it.* To which Purpoſe, there have been ſeveral *Scales* formed; one, in one *Province*, and another, in another, *&c.* That, which the *Europeans* make uſe of, is the *Greek-Scale*, reduced into an eaſy Form by *Guido Aretinus*, a *Monk*, near 800 *Years* ago, who has rendered it much more commodious for the *Voice*, than it was before; (the Words being too long to pronounce in Singing, ſince the refining of *Muſick*) by adapting new Names, compiled out of ſix *Syllables*, from a *Hymn* (as Hiſtory relates) of St. *John* the *Baptiſt*; which are as follows, *viz.*

Vt, Re, Mi, Fa, Sol, La;

which ſix *Syllables*, he joyned to the ſeven *Letters* aforeſaid, and ſet them down in the following Form. (But, becauſe of the Difficulty the *Reader* may find in pro-

* See Sympſon's Compendium, *pag.* 3. *Edit.* 5.

pronouncing them; (they being a little intricate to a *Beginner*) I shall write down their Names as they are pronounced, in a *Column* overagainst them; and also shew, (by a little *Dash* over the *Vowel*) where the *Accent* lies; which will be a great Help, if well minded. Observe also, that in *Ascending*, we reckon them forward; in *Descending*, backward.

The SCALE.

	Pronounced	
Efaut		*Effaut*
Ela		*ela*
Dlasol		*Deelasol*
Csolfa		*Ceesolfa*
Bfabemi		*Beefabeemi*
Alamire		*Alamire*
Gsolreut		*Geesolreut*
Ffaut		*Effaut*
Elami		*èlami*
Dlasolre		*Deelasolre*
Csolfaut		*Ceesolfaut*
Bfabemi		*Beefabeemi*
Alamire		*Alamire*
Gsolreut		*Geesolrèut*
Ffaut		*Effaut*
Elami		*èlami*
Dsolre		*Deesolre*
Cfaut		*Ceefaut*
Bmi		*Bèemee*
Are		*are*
Gamut		*Gamut*

These

These Names thus clapt together, have no Manner of Signification in themselves; but are contrived for the Sake of *Order* and *Distinction* only, and answer the End of the Office for which they were intended, in every Circumstance; to wit, in expressing all the different *Tones* in the seven Degrees of *Sound*, (as whole *Tones*, and *Semitones*) to which they are applied. But here seems to be room for a Question, pertinent enough; which is, since there are seven different Degrees of *Sound*: Why are there not as many different *Syllables* applied to them? For as yet, we see but six. The Reason of this is, because there is no Occasion, even for six, though the *French*, to this Day, use seven: For, to the *Syllables* that we are here speaking of, viz. *Ut, Re, Mi, Fa, Sol, La*, they add another; which they call *Si*, (pronouced *See*) The *Syllables Ut* and *Fa*, being applied to the two *Semitones*; and *Re, Mi, Sol, La* and *Si*, to the others: But this is not accounted (by the *English*) so good a Method as we have practised, some *Centuries*, as finding it much easier, and more elegant to use no more than Four of these *Syllables*; which are *Mi, Fa, Sol* and *La*; the *t*, in the *Syllable Ut*, being too dead a *Mute* to express a *Sound* well, and the *R*, in *Re*, too harsh a *Liquid*; so, instead of *Ut*, we put *Fa*; for *Re, Sol*; and for *Si, Mi*; (pronounced *Mee*) the *Syllable Fa*, expressing a *Semitone* more naturally than any of the others, we apply it to both of them; and *Sol, La* and *Mi*, (the *Liquids* in them being smooth in Pronounciation) we apply to the whole *Tones*; so that *Mi* is repeated but once within the *Octave*, and the others twice; as *Fa, Sol, La, Fa, Sol, La, Mi*: or the *Mi* first: Or thus, *Fa, Sol, La, Mi, Fa, Sol, La*; according to the *Sound* from whence they begin their Progression, when they are supposed to ascend or descend gradually: For the better Explanation whereof, I shall set them

down in the *Scale*, by repeating the same once again, with all their *Octaves*, in their true Position, represented by *Rising* and *Falling*.

Having thus informed you of the Reasons for applying these *Syllables*, in learning to tune the several Degrees of *Sound* vulgarly call'd *Sol-fa-ing*; it is requisite, in the next Place, to give you the meaning of the three different *Characters* placed in the middle of the *Scale*; upon the fourth *Line* of which, you find this *Mark*, , which is called a *Cliff* or *Key*, from its opening to us the meaning of any thing, being commonly placed

upon

upon the fourth *Line* at the Beginning of each *Staff*, (according to what I obſerved, *pag.* 31.) reckoning from the Bottom upward, and is proper to the *Baſs*, for which Reaſon, it is called the *Baſs Cliff*, or otherwiſe, the *Ffaut Cliff*, the Firſt, ſignifying for what *Voice* any *Song* is compoſed, and the Laſt, the Names of the Places where the *Notes* lie, according to the Order of the *Scale*: for upon what *Line* ſoever this *Cliff* may happen to be placed, (it being, upon ſome Occaſions, (but very rarely) placed upon the third *Line*) that *Line* is called *Ffaut*; and the *Space* between that and the *Line* above it, *Gſolreut*; and ſo of the reſt, both above and below the *Cliff*, as you ſee them lie in the *Scale*. Upon the ſecond *Line* above that, you ſee this *Mark*; ♯ which is occaſionaly, placed upon either the third or fourth *Line*. If it be on the fourth, it is placed there to ſignify that ſuch a *Part* is for a *Tenor Voice*; if on the third, it then ſignifies a *Contra-Tenor*, being variouſly placed, no otherwiſe than to keep the *Notes* within due *Bounds*, by hindering them from interfering with one another, according to the Compaſs of either, *Voices*, or *Inſtruments*. This *Cliff* is called in General, the *Tenor*, or *Cſolfaut Cliff*. Sometimes it is (and indeed, I think, ought always, in *Vocal Muſick*, to be) applied to the *Treble*, and then it ſtands on the firſt *Line* of each *Staff*. The Reaſon why I would have this *Cliff* uſed for the *Treble* is, becauſe the *Notes* lie, ſometimes pretty low, hardly leaving room for to write the Words underneath them, when they make uſe of the *Cliff* which ſtands upon the ſecond *Line* above this, in the *Scale*, and always placed upon the ſecond *Line* of each *Staff*.

This *Cliff* is (as you ſee) marked thus; 𝄡 and is cal-

led the *Treble Cliff*, or *G sol re ut Cliff*. There being no *Song*, or *Tune* whatever, but what has one *of these Cliffs* placed at the Beginning of each *Staff*; when we ſee them, we immediately know what Part it is.

There is yet one Thing that I ſhould not here omit, which is to acquaint you that, in former Times the *Tenor Cliff* was as often placed upon the ſecond *Line* as it was on any of the others, being called the *Mean Part*, but it is now wholly laid aſide in Singing, except in *Cathedral Muſick*, and very rarely in that, but for the *Organ* Parts; it is alſo pretty much uſed in *Inſtrumental-Muſick*, as the *Tenor-Violin*, &c. but is never placed upon the fifth *Line*, neither for *Voices*, nor for *Inſtruments*.

You ſee in the *Scale*, the *Lines* arched in, by fives, which repreſent the *Staffs*, with all the different *Parts*, as *Treble*, *Tenor*, and *Baſs*; and which, if you ſingle them out, you will perceive the *Baſs Cliff* to ſtand upon the fourth *Line*; the *Tenor-Cliff* on the third and the *Treble-Cliff*, upon the ſecond *Line*. The *Scale* it ſelf is called the *Gamut*, from the *Greek* Letter, *Gamma*, which *Guido Aretinus* placed at the Bottom, for no other Reaſon than to ſhew from whence he derived it, otherwiſe, it might have been more natural to have began with *Are*, in regard to the firſt Letter of the *Alphabet*; but as I obſerved, *pag.* 5. that *Muſick* is not confined to any particular *Words*, or *Letters*; ſo is it meerly indifferent where we begin, any otherwiſe than for Form's Sake.

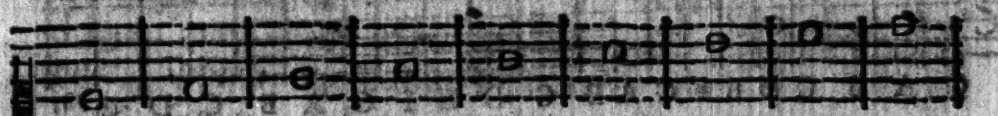
Having thus explained the *Scale* or *Gamut*, as the Seven Degrees of *Sound* lie, with their *Octaves*, ſhewing the ſeveral *Parts* for different *Voices*; I ſhall now give you an Example of each, in their proper Staffs, as they are uſed in Singing, with their Names writ underneath the *Note* that ſhews their Situation, beginning at *Gamut*.

TRE-

TREBLE.

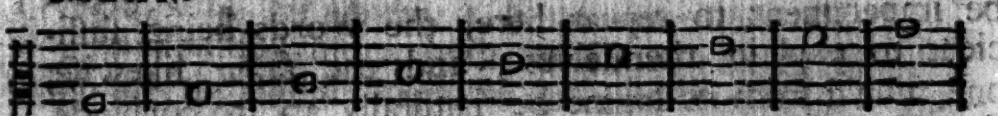
Elami F G A B C D E F

TREBLE.



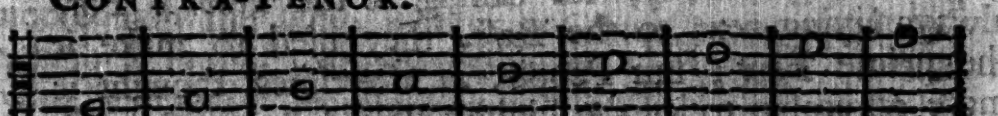
Csolfaut D E F G A B C D

MEAN.



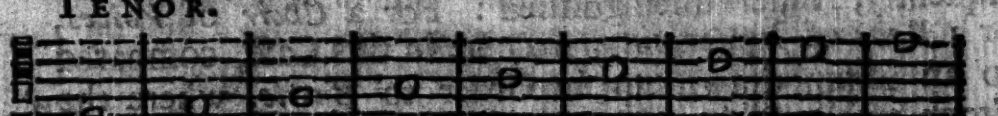
Alamire B C D E F G A B

CONTRA-TENOR.



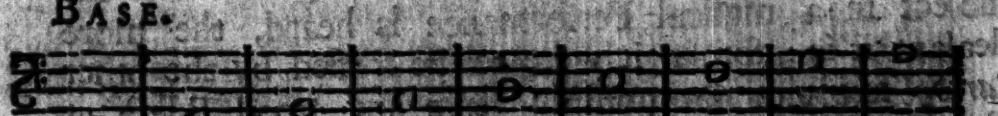
Ffaut G A B C D E F G

TENOR.



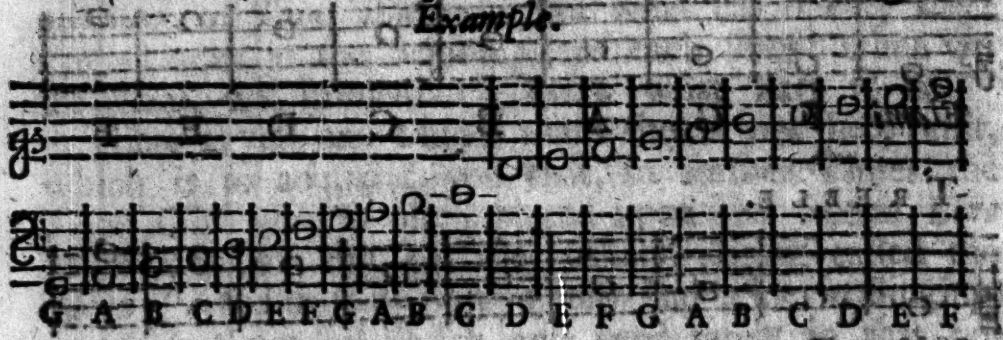
Dsolre E F G A B C D E

BASE.



Gamut A B C D E F G A

All

All which, are comprehended in the following *Example.*

The Reaſon why the loweſt *Part* is called the *Baſe*, and alſo, why the Uppermoſt is called the *Treble*, would be impertinent to repeat here, the Words being ſufficient to explain themſelves; and the *Tenor* likewiſe, one wou'd from its Name be naturally apt to conclude, that it always carried the Subject of the *Air*, when it is engaged with other Voices; and that was indeed, the Reaſon formerly, for calling it the *Tenor*: For, always laying next to the *Baſe*, they uſed to make it the prime *Part*; but People, in aftertimes, thought it more agreeable to let the higheſt *Part* bear the Subject, (ſince *Muſick* has been ſo much improved, eſpecially as it is at this Time) as being better heard; and conſequently, eaſier diſtinguiſhed: For a *Choir* of *Voices*, or a *Band* of *Inſtruments*, may be in this Caſe, compared to an *Army* drawn up in Order to *Battle*, where the Front of the *Platoons* ſhew themſelves more immediately to the *Eye*, as the diſcharging their *Firelocks* has a more immediate Effect upon the *Ear*: So the better the Subject in a muſical Performance is heard, the more pleaſant it is; for if it were to be ſtifled by the other *Parts*, it could not poſſibly have any good Effect at all. Yet notwithſtanding this, the *Part* which lies next the *Baſe*, retains the Name of *Tenor* to this Day. It

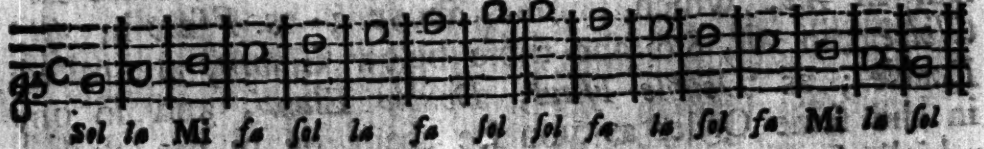
may not be amiſs to obſerve to you, that, as the Word *Baſe* is derived from the *Latin* Word, *Baſſus*; (which ſignifies a *Foundation* or *Baſis*) ſo they generally write *Baſs*, inſtead of *Baſe*; which is an Abreviation of the Word *Baſſus*, or the *Italian* Word, *Baſſo*; which has the ſame Signification.

I have one Thing more to ſay, touching the *Scale* or *Gamut*; which is, that at firſt, *i. e.* when the aforelaid Author, *Guido Aretinus*, reduced the *Greek Scale* into the Form which is now uſed, there was no *Sound* practiſed above *Ela*; which gave Birth to the *Common-Proverb*, viz. *He Strains a* Note *above* Ela. But ſince, they have added more, both for *Voices* and *Inſtruments*, eſpecially the *Violin*; which on ſome Occaſions, goes ten Degrees higher; and a *Treble-Voice*; ſome of them three, and others four, according as *Nature* has caſt them; for all *Voices*, though of the ſame Kind, are not equally the ſame, neither in Compaſs, nor in Tone; which I have hardly any Occaſion to ſignify to thoſe who have any tollerable *Ear* to *Muſick*. They have alſo deſcended below *Gamut*; but it is very rare for a Compoſer to contrive any Thing for a *Voice* to deſcend above one Degree lower, though for *Baſe-Inſtruments*, they go ſtill lower, eſpecially the *Organ*, ſome of which are made to go a whole *Octave* lower; and for your better underſtanding of which, I muſt refer you back, to *pag.* 4, in what I ſaid, concerning the *Standard* of *Weights* and *Meaſures*. Thoſe *Sounds* above *Ela* are called, in *Alt*, which ſignifies above; as *Ffaut* in *Alt*, *Gſolreut* in *Alt*, &c. and thoſe below *Gamut*, are called *Double*; as *Double Ffaut*, *Double Elami*, and ſo on, in the ſame Order as you ſee them lie in the *Scale*; which is very neceſſary to be learned by Rote, both forward and backward, that you may be able at the firſt View, to tell in what Place any *Note* ſtands, in

all

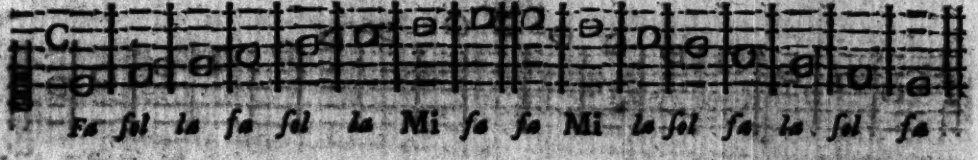
all the *Cliffs*; without which, you can never know what you are about.

I would not have you imagin that I propoſe any Thing I can ſay here, in *Dead Letters*, to be ſufficient to inſtruct you in the *Art* of *Singing*, without the Aſſiſtance of a *Living Tutor*: For if I did, it would be a groſs Impoſition upon you; for the Meaning of *Sounds* which we are unacquainted with, cannot be communicated to us without our hearing them: For as I formerly obſerved (*pag.* 2.) that *Sound* is not an Object of the *Eye*, &c. ſo it is impoſſible to give you any *Idea* of them in *Writing*, any otherwiſe, than to inform you in what Manner you are to apply them, after they are grown a little familiar to you. I ſend this abroad, only to inform, ſuch as are under *Lame Guides*, how they may ſoon acquire more *Knowledge* in the *Science* of *Muſick* than ſome of their *Maſters*, by reading this Book; which is writ on Purpoſe to tell them the true Meaning of every Thing from *Natural Reaſon*; which I think, is the beſt Way of arguing, where we have Nothing elſe to depend upon, that can give us a competent *Knowledge* in what we are deſirous to be informed of.

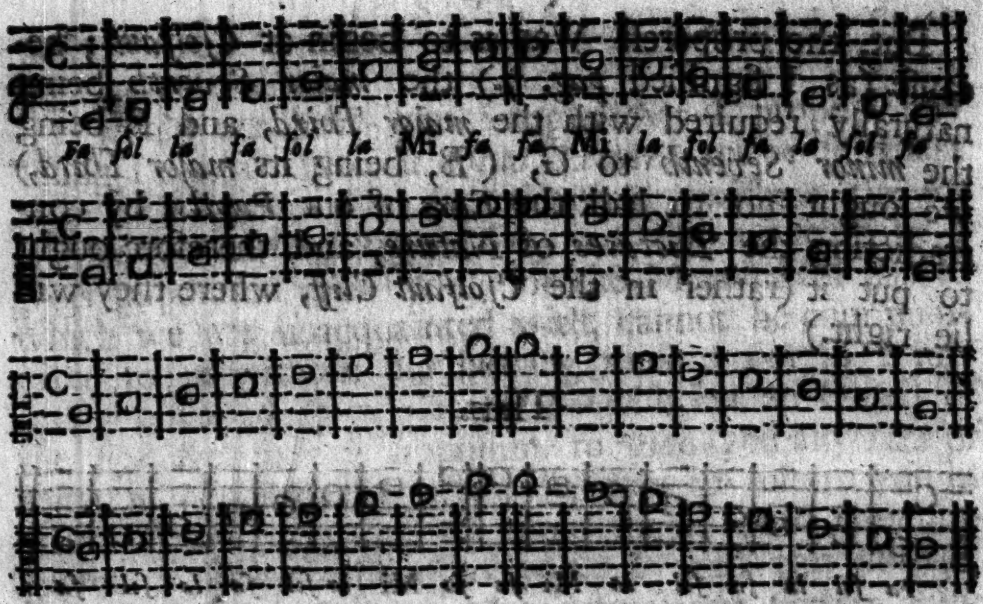
The firſt *Leſſon* that we uſually give to a *Learner*, (as being the moſt natural Way, ſerving as it were, for *Leading-Strings*) is the Seven plain Degrees of *Sound*, as they riſe from the *Sound* given, in the *Gſolreut Cliff*, both aſcencing and deſcending, as follows.

But

But the properest Way is to begin at *Csolfaut*; because (as I signified *pag.* 7.) the *major Seventh* being naturally required with the *major Third*, and F, being the *minor Seventh* to G, (B, being its *major Third*,) we ought not to balk the *Ears* of our *Pupils*, by contradicting the *Dictates* of *Nature*, and therefore ought to put it (rather in the *Csolfaut Cliff*, where they will lie right.)

Thus.

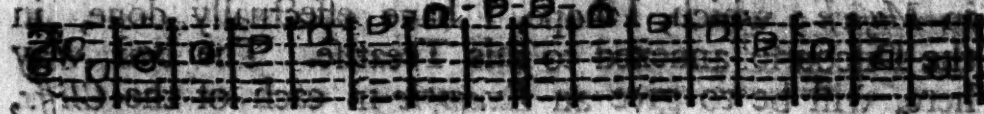


The *Gsolreut Cliff* may be, indeed, made use of; but then we shall be obliged to make an *Additional Line* below the *Staff*, when it may be avoided, if all our modern *Singing-Masters* (at least, such as are capable of it) would teach their *Scholars* (which is a very *Material Point*) to understand all the *Cliffs*, which very few of them do; and those that cannot, ought to betake themselves to some other Imployment. One cannot avoid being a little severe, while there is so much Occasion given to expose the *ridiculous Practises* of meer *Quacks* in *Musick*; which, I hope, I have effectually done, in the Discourse annexed to this Treatise. The best Way here, will be to give an *Example* in each of the *Cliffs*, that such as have a desire to know what they are doing, may not be left altogether in Ignorance.



The *Tenor*, beginning an *Octave* lower, according to the Poſitions in the *Scale*.

The *Baſe* in *Uniſon*, i. e. the ſame *Tone* with the *Tenor*.

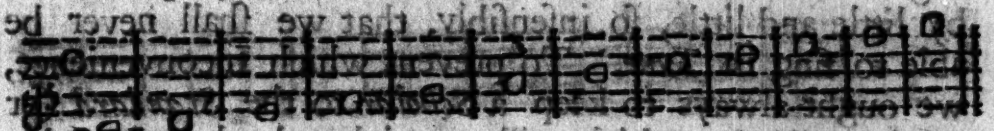


It is here to be noted, (as you may ſee, by taking a View of the *Degrees* in the *Scale*, *pag.* 34.) that the four uppermoſt *Staffs* move together in the ſelf-ſame *Tones*, (which we call *Uniſons*) the Difference being only in the Situation of the *Cliffs*; and the two loweſt *Staffs*,

Cliffs, viz. the *Tenor* and *Baſe*, move in *Uniſon* together an *Octave* below them, to prevent the making of too many *Additional Lines*; by which, you ſee the Neceſſity there is of having different *Cliffs*, and the various *Stations* of the *Tenor Cliff*, which I ſpoke of, (*pag.* 35.)

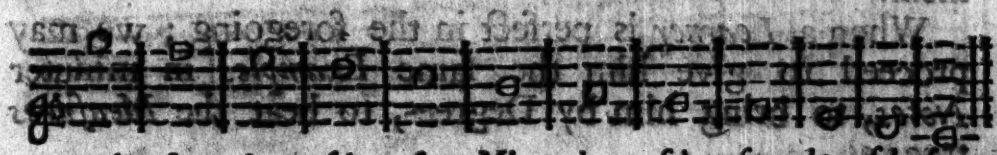
I think it a very proper (though not a cuſtomary) Way, after we have ſet our *Scholars* the eight *Notes*, as I have juſt now delivered them, to make them aſcend a ſecond Time, twelve.

Thus,



and then, to deſcend back again,

Thus,



Here we *Aſcend* and *Deſcend*, in ſuch a Manner, as ſeems to invite our *Ears* to attend theſe twelve *Notes*; for as we proceed, either upward or downward, we meet the *Perfect Concords* (*i.e.* the *Fifth* and the *Eighth*) ſo, as that the *Ear* cannot avoid being pleaſed with them by the Way, they appear ſo beautiful; and the more the *Ear* is regaled, the ſtronger will the Impreſſion be, which they leave upon the *Memory*; and will therefore, be the more likely to dwell there: But be-

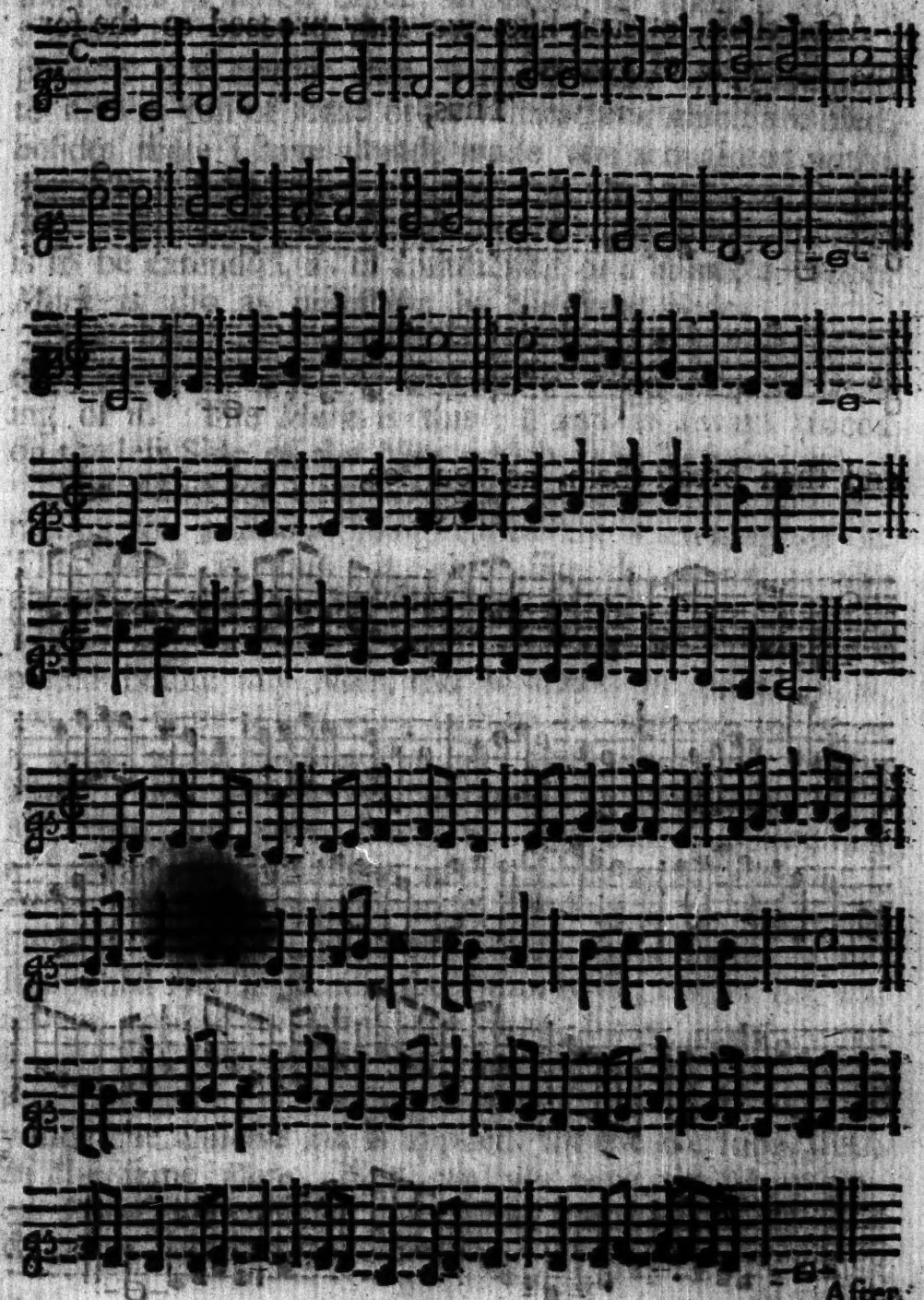
fore we proceed to rise twelve Degrees, we must take Care to be very perfect in the former *Example* of eight; for if we are imperfect in a small *Number*, it is not to be expected that we should improve upon a greater, where the one, is but an Introduction to the other; (like *Numeration* in *Arithmetick*, where we must learn to number *Hundreds* and *Thousands*, before we come to *Millions*, &c.

And here, particular Care ought to be taken, in exerting the *Voice*, so far as to hinder it from falling out of the *Key* we are supposed to begin in; which without a great deal of Caution used, it will be very apt to do, by little and little, so insensibly, that we shall never be able to sing in *Tune*. To prevent which Inconvenience, we ought always to keep a *Scholar* to the *Standard* (or *Consort*) *Pitch*; which will certainly, the better enable him to remember the several *Tones* the more readily. To which End, to those who do not teach to sing by an Instrument (as many do not) a *Pitch-Pipe* would be a very necessary *Utensil*, to be always carried about them.

When a *Learner* is perfect in the foregoing; we may proceed to give him the same *Examples* in minuter *Notes*, to bring him by Degrees, to beat the *Measures* true, as

Thus

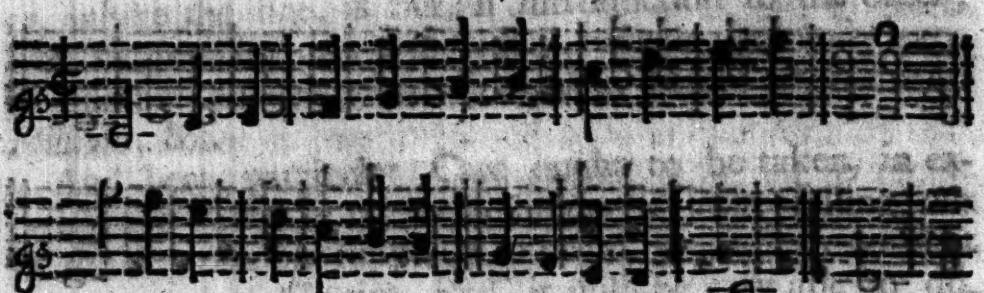
Thus.



Aften.

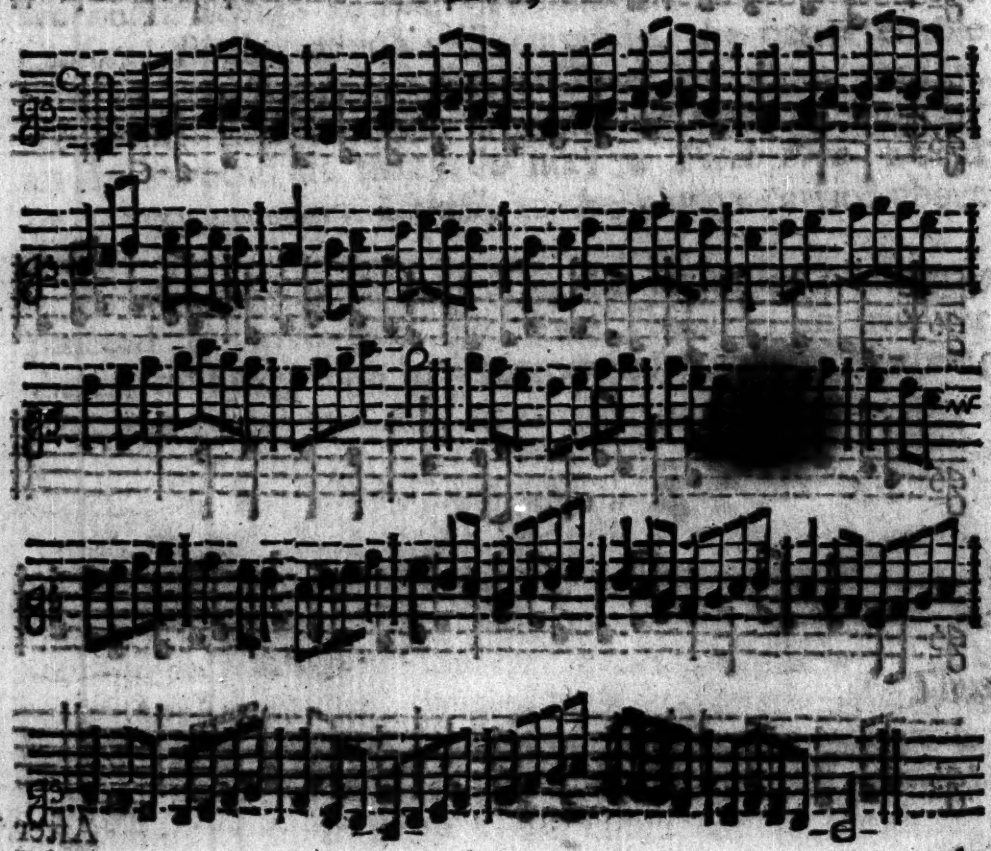
After theſe, or ſuch like, we may proceed to the former *Example* of twelve,

Thus,



and then break them, as you ſee,

Here,



As

As I have here given a few Examples of the Method that is to be taken, in Order to make a Man a *Singer*, by *Art*, as well as by *Nature*; ſo before I proceed any farther that Way, I think it convenient to inform you of ſome other Characters which are uſed, beſides thoſe I have already made you acquainted with; the firſt I ſhall obſerve to you, is the *Mark* of *Extenſion*, without which, we can never know when a *Sound* is to be extended, as in contracting of a *Sound*, a proper *Mark* is alſo as neceſſary, by the ſame Rule.

The *Mark* of *Extenſion* is called a *Sharp*; extending of a *Sound* being called in another Name, the ſharpening of it. The *Mark* is this; ♯ and is always placed on the left Side of the *Note* which is to be extended.

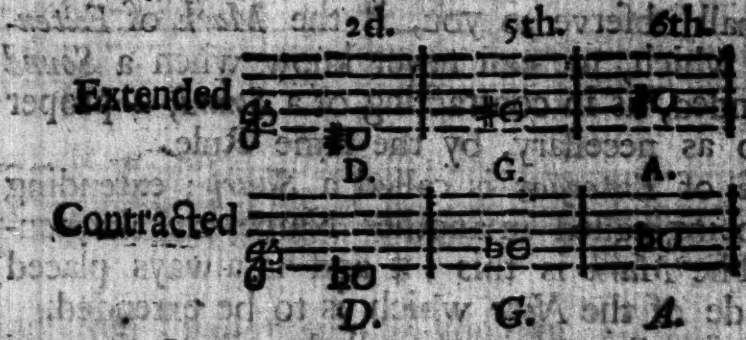
The *Mark* for *Contraction* is called a *Flat*; the contracting of a *Sound* being called the flattening of it. This *Mark* is thus; ♭ which like the *Sharp*, is alſo placed on the left Side of the *Note*.

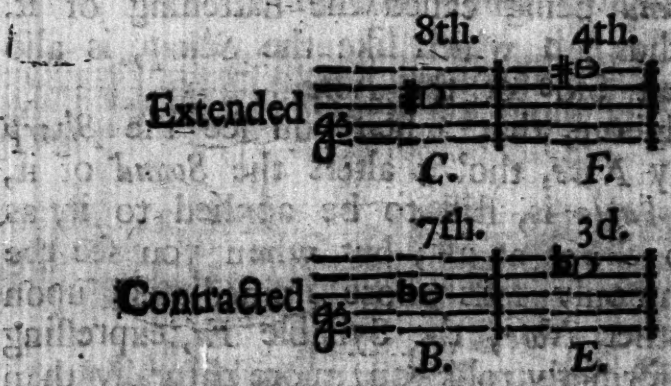
You are to obſerve, that when you ſee the *Sharp* placed before any *Note*, tho' it alters the *Sound* of it, yet the ſame *Syllable* is, ſtill to be applied to it, as if there were no *Sharp* at all; but when you ſee the *Flat*, which commonly falls more immediately upon *Mi*, than any other *Note*, the Syllable *Fa*, expreſſing a *Semitone* (as I formerly told you) more naturally than either of the others, is to be applied to it, there not being ſo much Occaſion to change the *Syllables* in the ſharpened *Notes*, becauſe the *Syllables Mi*, *Sol*, or *La*, are always applied to them, the *Sharp* being never placed to the *Mi*, (for the Reaſons delivered in *pag.* 7) nor is the *Flat*, ever put to either of the two *Semitones*, to which the *Syllable Fa*, is applied, for the Reaſons given in the ſame *Page*. Nor can we have the *Sharp* upon *Elami*, becauſe the next above it (which is *Ffaut*) is but a *Semitone* to it. From all which, we muſt

naturally

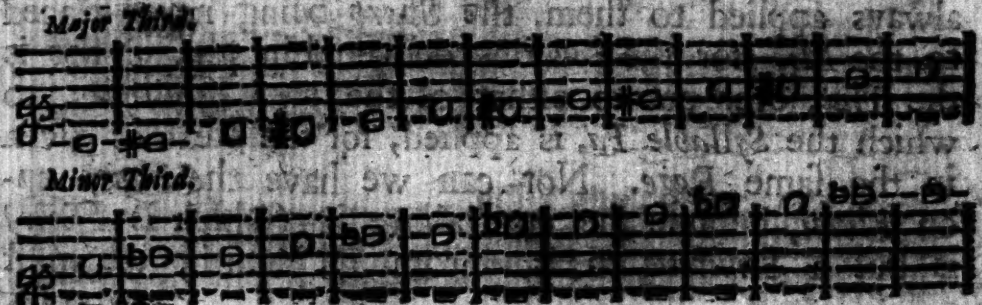
naturally conclude, that the three *Sounds*, *viz.* the *Second*, *Fifth*, and *Sixth*, as mentioned, *Ibid.* which I told you were capable of being both extended and contracted, are *D*, *G*, and *A*, as in the following

Example.



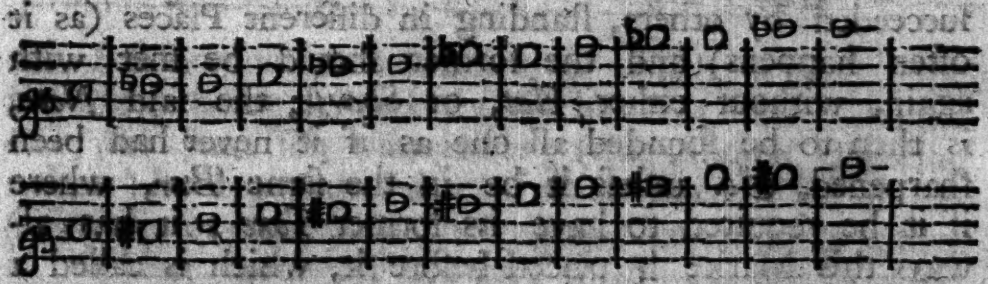
The others will lie thus.

Take all which together, both *Natural* and *Artificial*, in the *major*, and *minor Third*; they will appear

Thus.



Here

Here you see, in each *Staff*, the eight *Sounds* divided into twelve equal *Parts*, as I observed to you, *pag.* 7. that is to say, twelve *Semitones* from the *Sound* given, to the *Octave*, but these are not given you by Way of *Lesson*, in Order to tune them with your *Voice*; for the lowermost *Staff* is so very intricate, that a *Voice*, cannot well sound them in tune; and when we meet with any of them in any *Song* or *Lesson*, they come prepared for the *Ear*, by other *Notes* preceeding them, according to the *Fancy* or *Humour* of the *Composer*. I shall therefore give you an Example of the said twelve *Semitones*, as they lie in the lowermost *Staff*, expressed both by *Flat* and *Sharp*, in two *Staffs*, which are both of them in *Unison*, with respect to their Proportion, tho' of different Effects to the *Ear*.

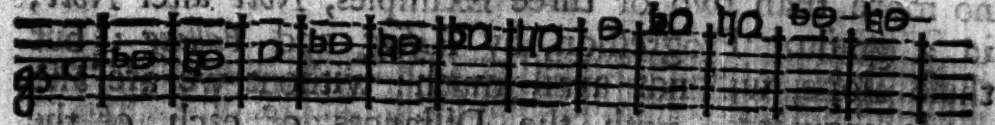
Example.

In the second *Bar* of the upper *Staff*, you see the *Flat* placed before *B*, which contracts the *Tone* of it half the Way towards *A*, underneath which, in the lower *Staff*, the *Sharp* is placed before *A*, which extends the *Tone* of the same, half the Way towards *B*, both which demonstrate to your View, the different Quality of each; and altho' they bear the same Proportion, yet are they different in Nature of *Sound*; for the extending of *Sounds*, make them yield a chearful *Tone* to the *Ear*; and when they are contracted,

they appear Melancholly; which may be illuſtrated by the Compariſon of different *Ideas*, in any Things that are ſuppoſed to *Riſe*, or *Fall*, which needs no farther Explanation to thoſe who underſtand the Diſtinction between being lifted up, and caſt down, *&c.*

You ſee alſo in the firſt *Bar*, of the upper *Staff*, *D. Flat*, againſt *C. Sharp*; in the ſeventh *Bar*, *E. Flat*, againſt *D. Sharp*; in the tenth *Bar*, *G. Flat*, againſt *F. Sharp*; and in the twelfth *Bar*, *A. Flat*, againſt *G. Sharp*; all which have the ſame Proportion as *B. Flat*, and *A. Sharp*.

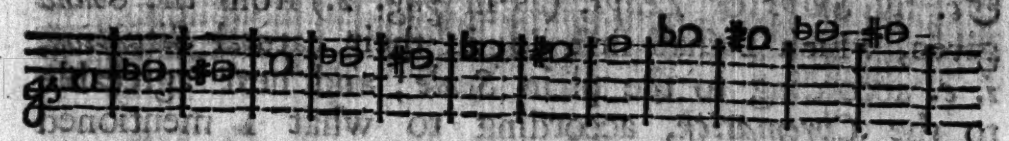
It is here again, further to be conſidered, that whenever the *Sharp*, or the *Flat* happens to fall on any *Note*; if the ſaid *Note*, be immediately ſucceeded, by another, or more, tho' it be never ſo many, ſtanding in the ſame Place where the *Sharp*, or *Flat* falls; they are all to have the ſame *Tone* given them as the Firſt, unleſs contradicted; but when ſuch *Notes* are ſucceeded by others, ſtanding in different Places (as it often happens) and the former ſhould be met with again, without either *Flat*, or *Sharp*; the ſaid *Note*, is then to be ſounded all one as if it never had been ſharpened, *&c.* unleſs it be in the ſame *Bar*, where if it be required to have its former *Tone*; it has always this Mark; ♮ placed before it, which is called a *Natural*, or the *Mark* of *Reſtoration*, and is always uſed on ſuch Occaſions; though formerly, we had no ſuch *Mark* in Uſe; nor is it yet, twenty Years ago ſince I firſt met with it; before which, the *Flat* was always made Uſe of to contradict the *Sharp*; and the *Sharp*, to contradict the *Flat*; which you will ſometimes meet with ſtill, all People not being, yet thoroughly acquainted with the true Uſe of the *Natural*, as not knowing how to apply it in all Caſes, tho' there is nothing in *Muſick*, more eaſy. The Uſe of the *Natural*, in the two foregoing *Staffs*, will make the uppermoſt ſtand Thus,

Thus.

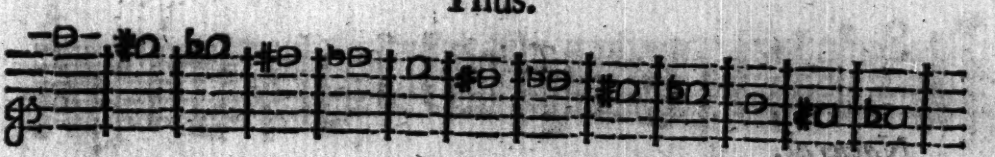


which is much more Natural than to put *Sharps*, as

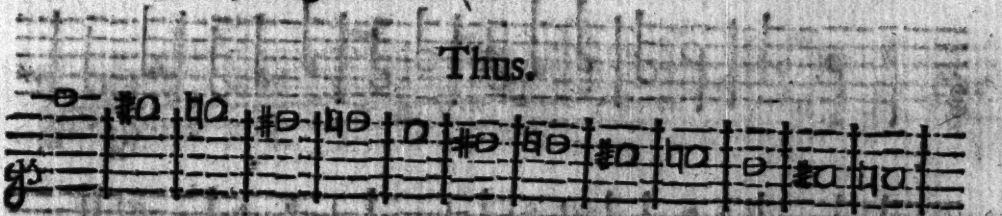
Thus.



or *Flats*, in the lowermoſt *Staff*, when reverſed, (there being no Occaſion for any as it is)

Thus.

the Reaſon for not admitting of which, is plain; for the *Sharp* being a *Mark* for abſolute *Extenſion*; and the *Flat*, the ſame for *Contraction*; (the *Natural* denoting neither) by applying either of them in the Caſe of *Reſtoration*, we contradict the original Intention of them, in making them act contrary to the Nature of their *Office*; and therefore the lowermoſt *Staff*, when reverſed, as above, ought to ſtand

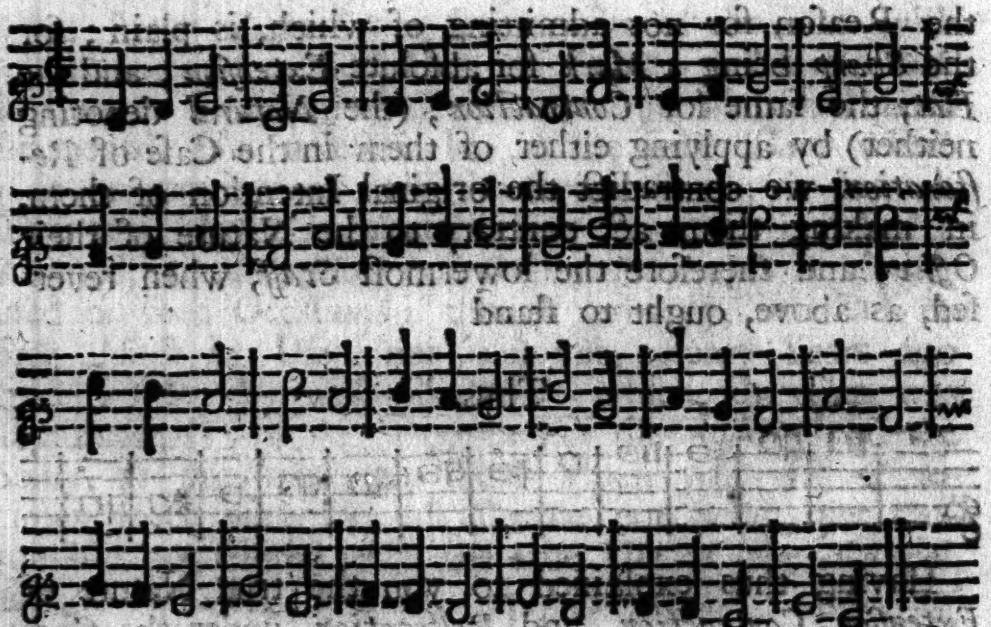
Thus.

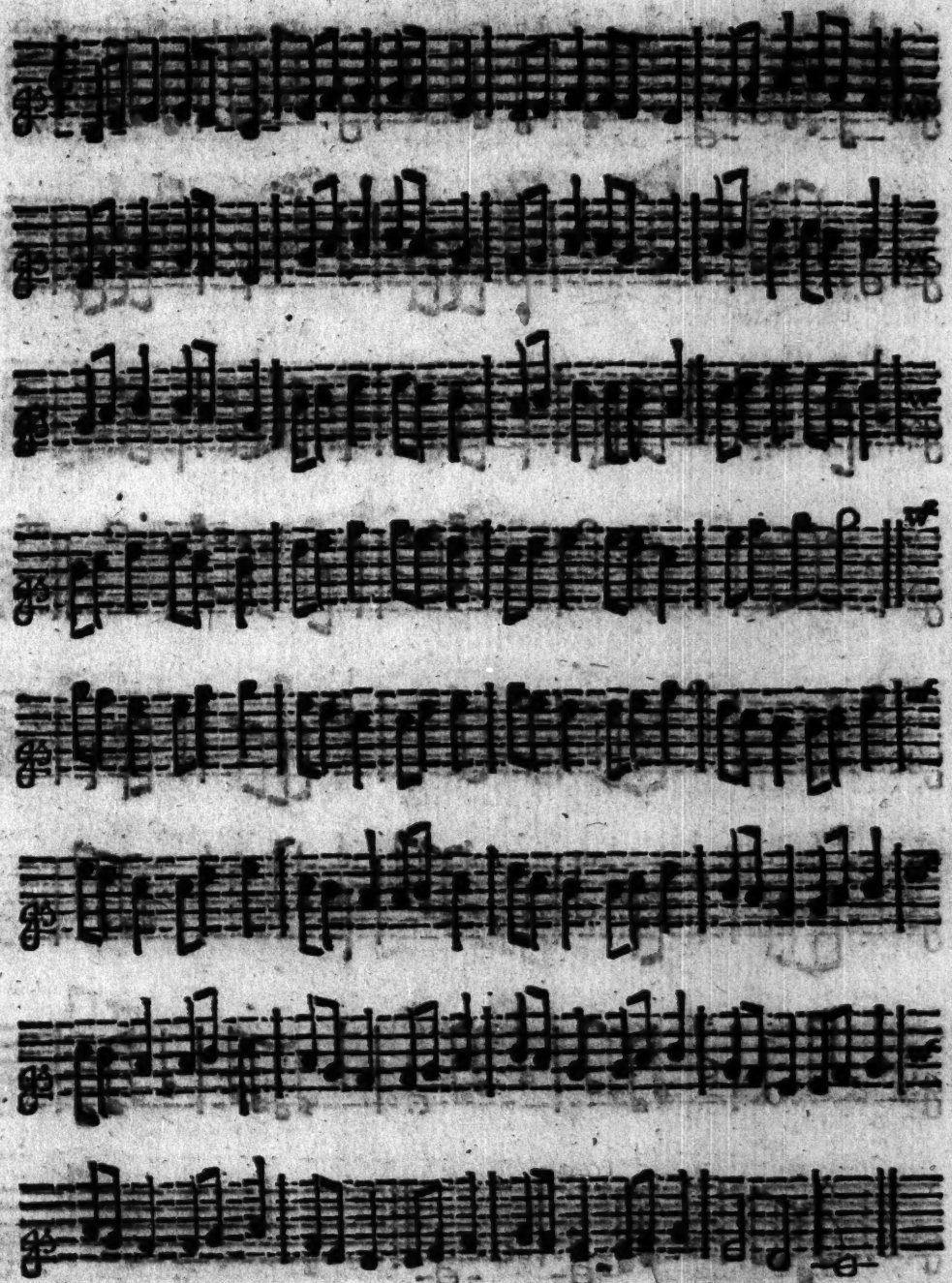


Having thus explained to you the true Nature of *Extenſion*, *Contraction*, and *Reſtoration*, under the *Characters* of *Sharp*, *Flat*, and *Natural*; I ſhall proceed

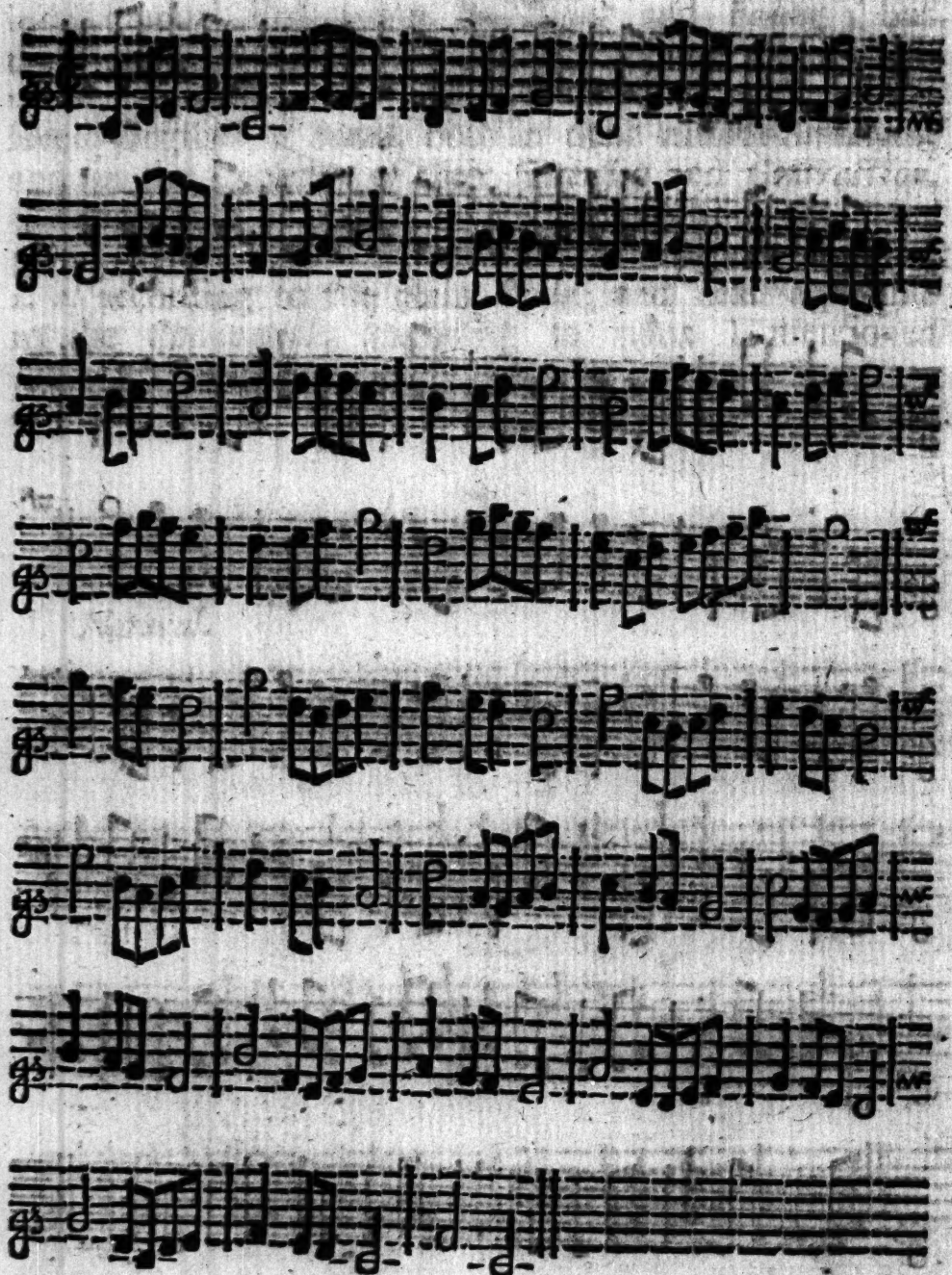
to give you a few *Leſſons* more; for as yet, you have had no more than two or three Examples, *Note* after *Note*, in a gradual Progreſſion, by *Riſing* and *Falling*; but theſe alone, will not avail much; without we are alſo made acquainted with the Diſtances of each of the ſeven Degrees of *Sound*, both in their natural *Situation*, and in the Capacity of their *Extenſion* and *Contraction*, *&c.* by *Skips* or *Leaps*, (as in *pag.* 2.) from the *Sound* given, which I ſhall firſt do, in their natural *Situation*, *i. e.* according to the plain *Scale*; and next agreeable to the *Chromatick*, according to what I mentioned *pag.* 6. (which, the two late Examples are a Specimen of) the firſt of which, take as follows.

Thirds.

Natural.

Continued.

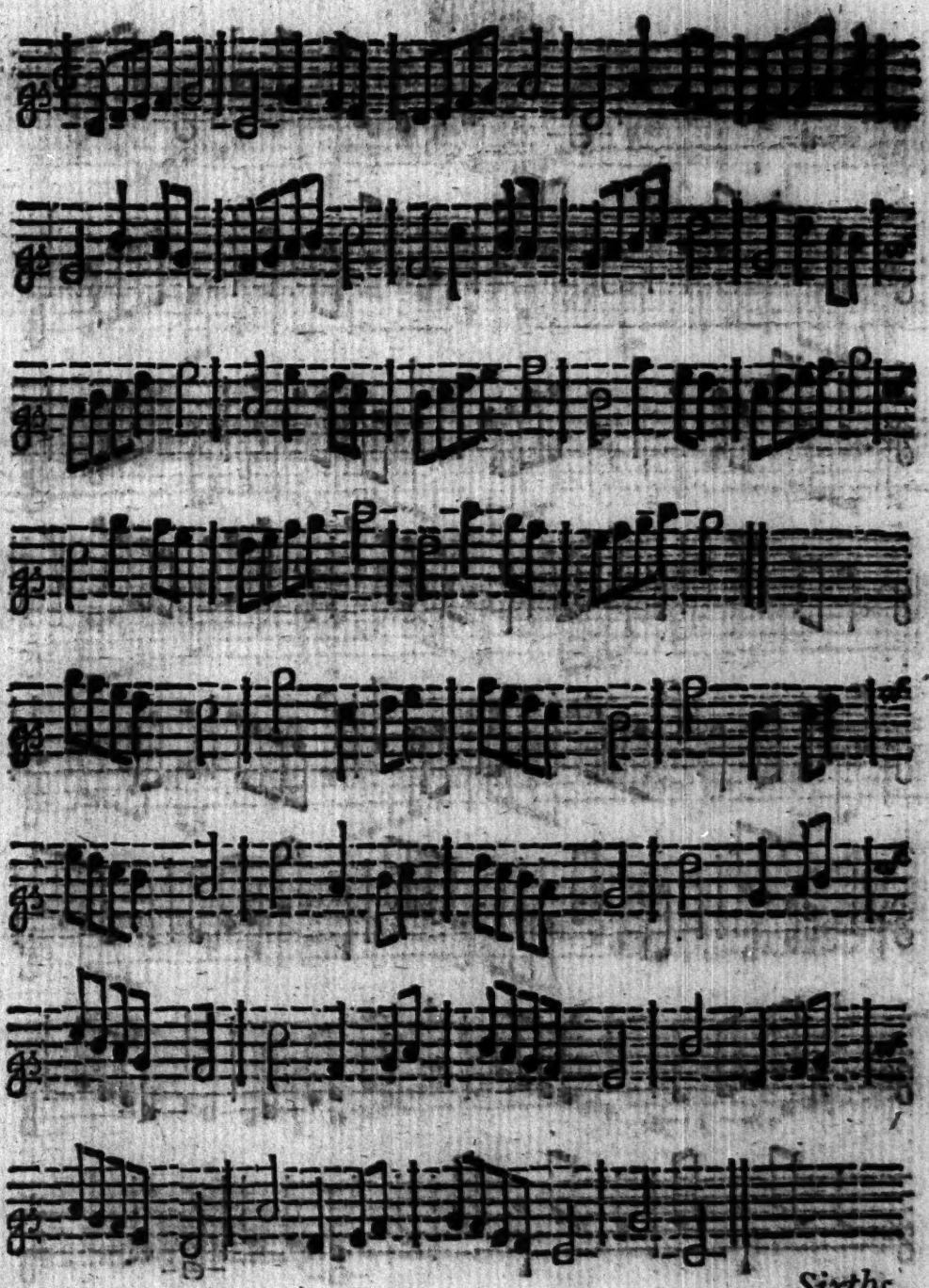
Continued.

Fourths.

Fourths.



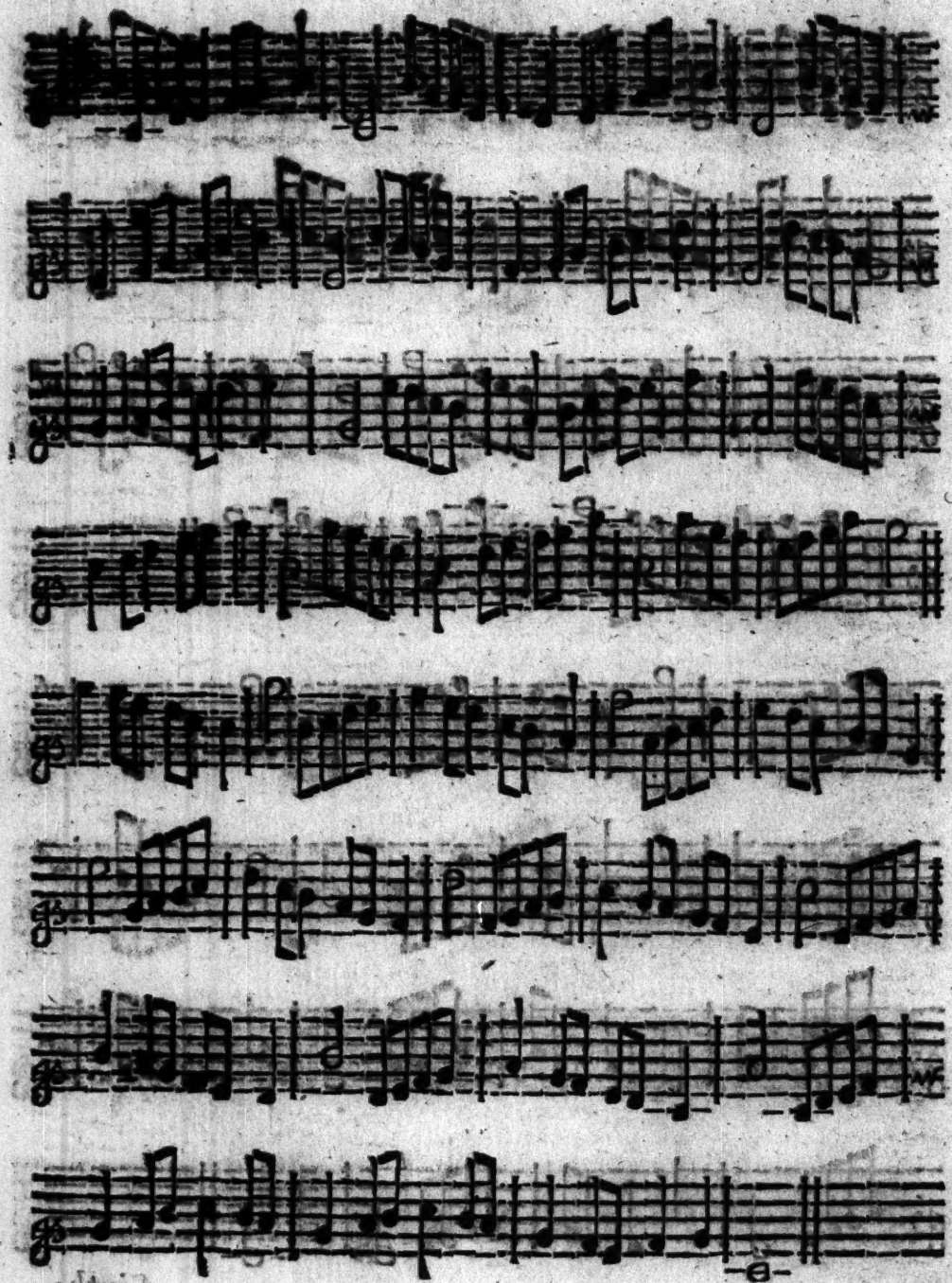
Fifths.

Fifths.

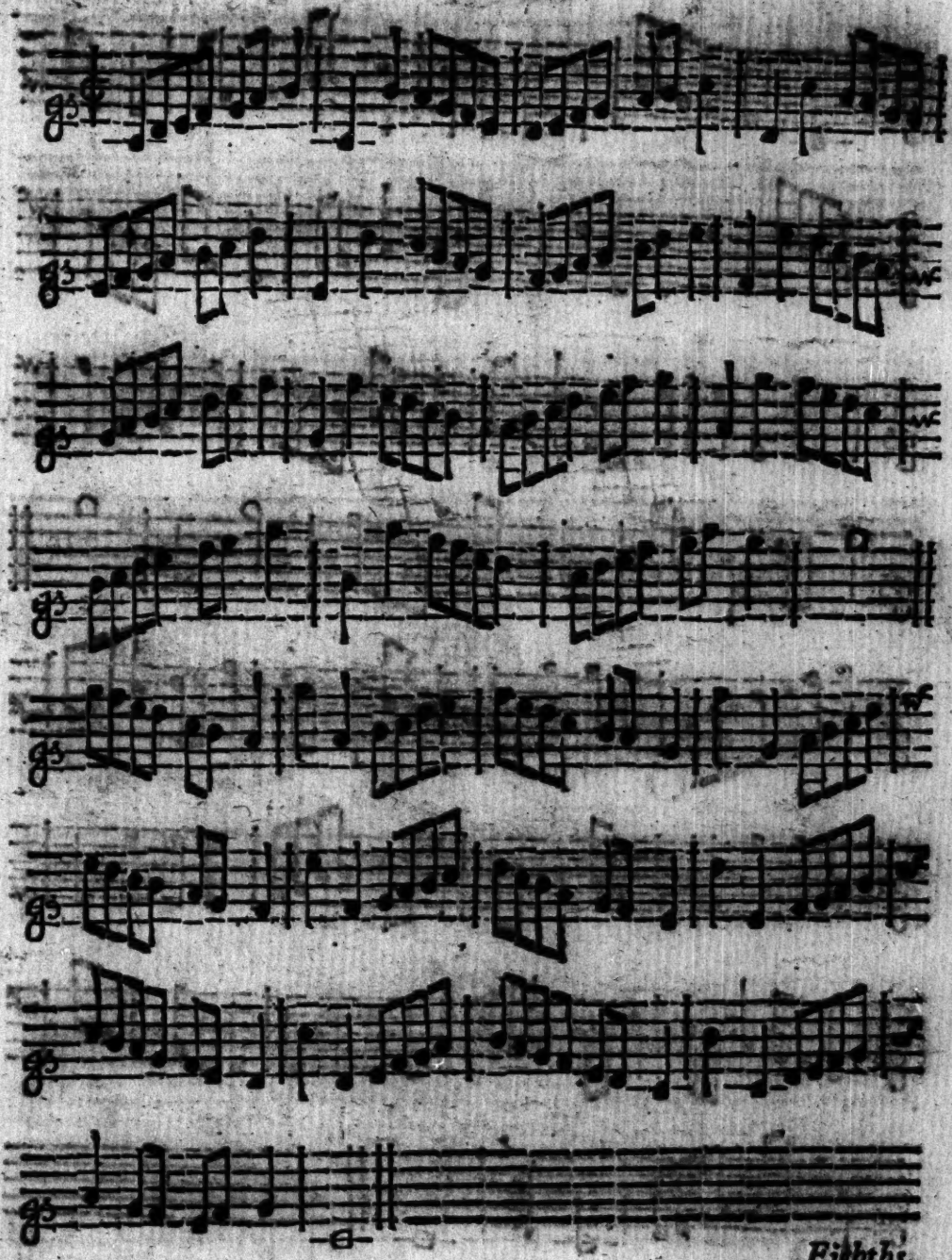


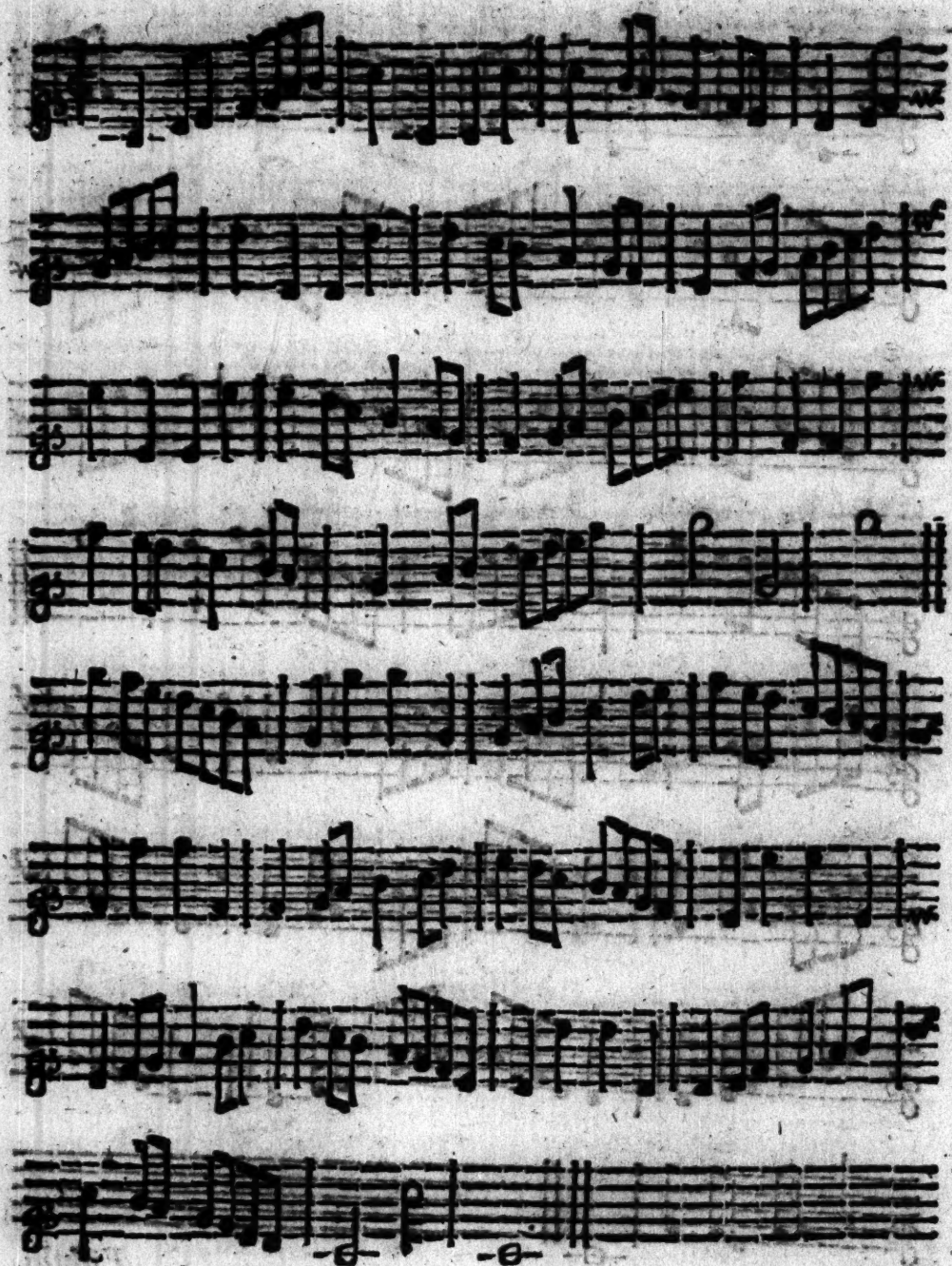
Sixths.

Sixths.

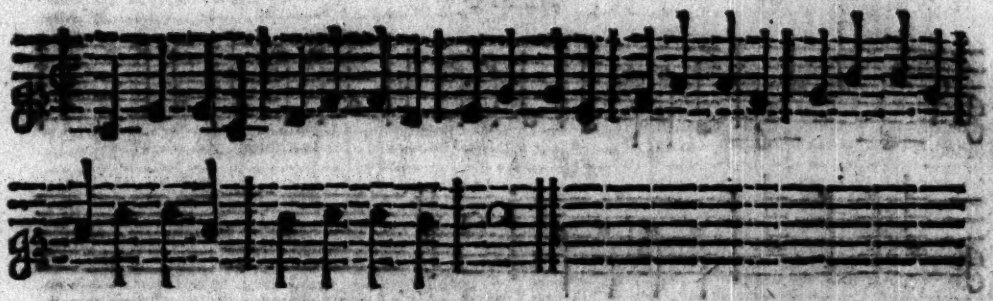


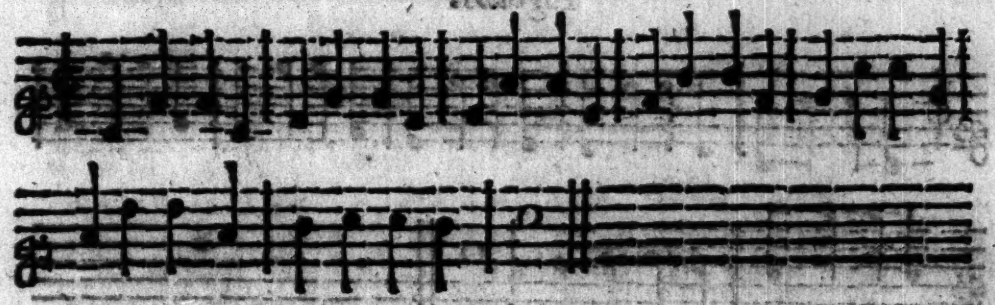
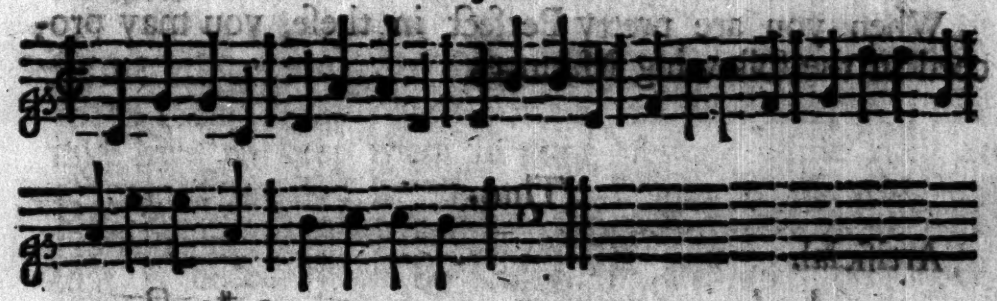
Sevenths.

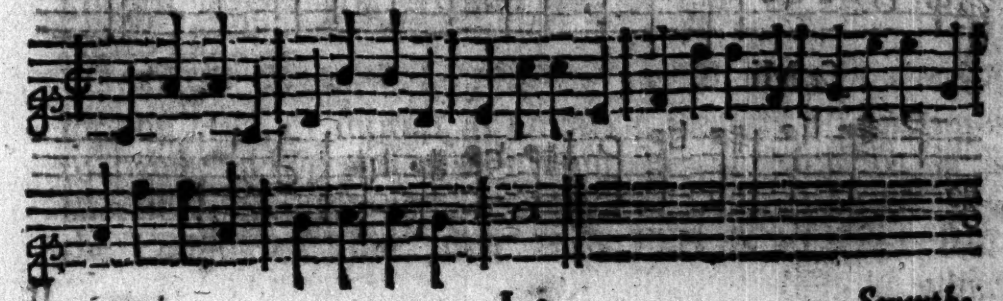
Sevenths.

Eighths.

Eighths.

Thirds.

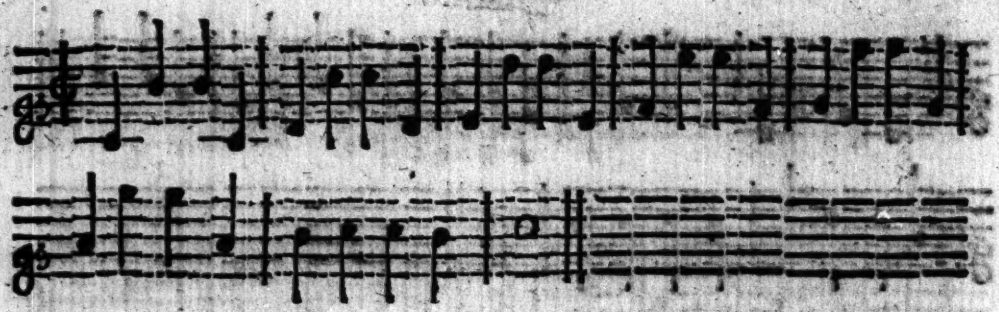
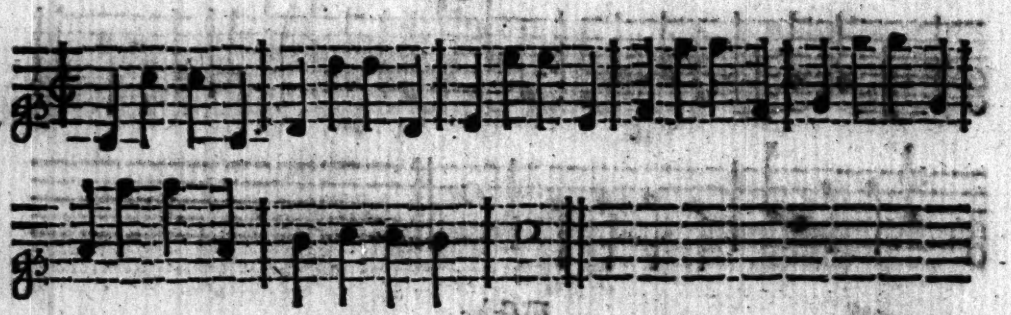
Thirds.



Fourths.

Fifths.

Sixths.

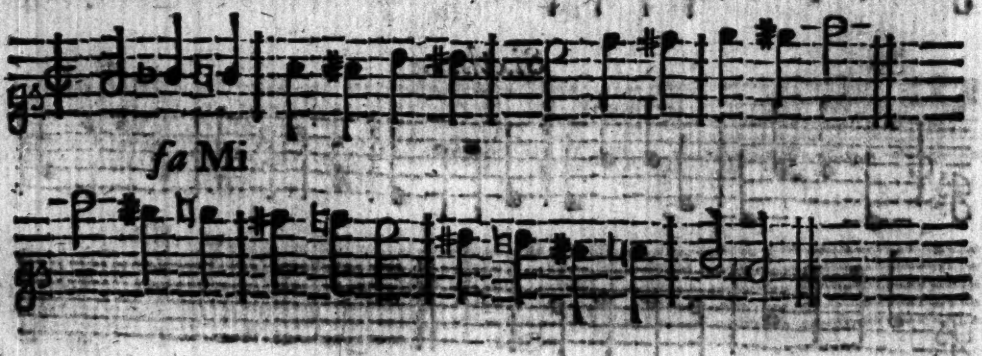
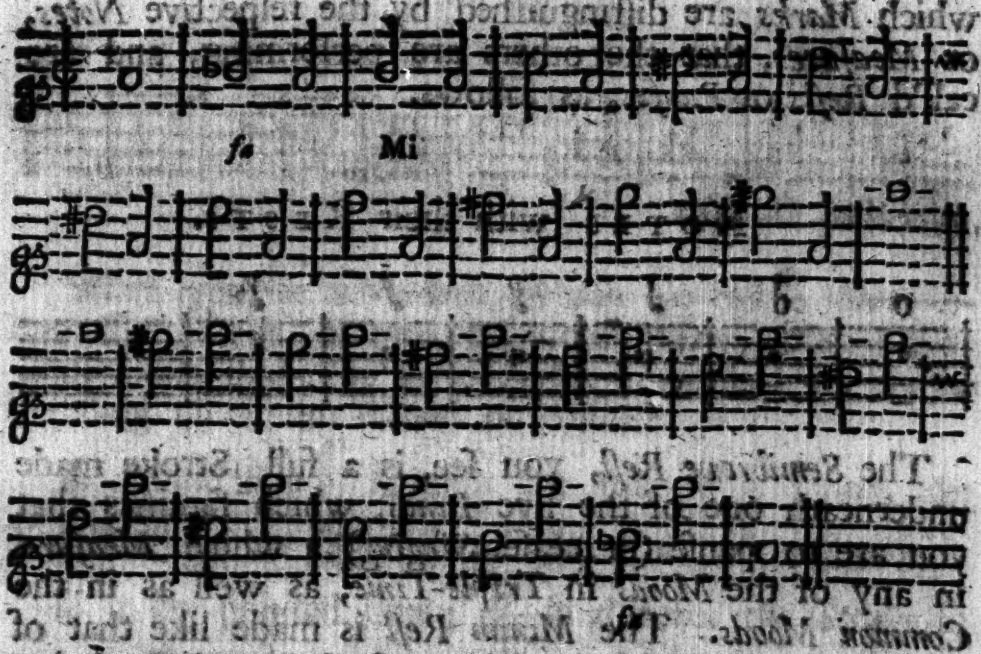


Sevenths.

Sevenths.

Eighths.

When you are pretty Perfect in theſe, you may proceed in the following Manner;

Thus.

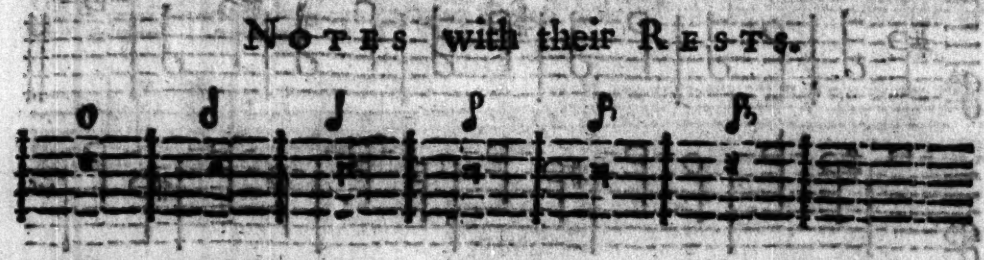
Artificial.

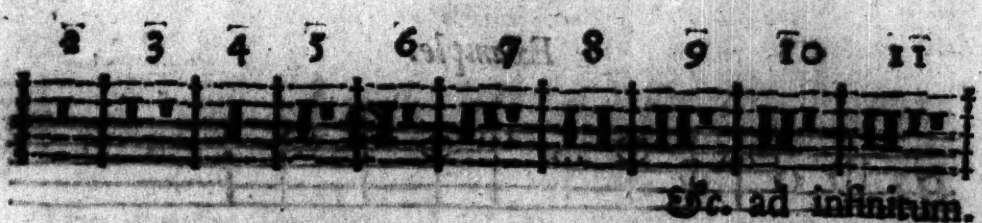


It would be endleſs to attempt to give you all the ways of theſe *Bearings*, becauſe, as I ſaid (*pag.* 13.) their *Variation* is infinite, nevertheleſs, theſe, well practiſed, will ſufficiently enable you to make a ſpeedy Progreſs, with a diligent Application; for when once you come to make theſe *Tones* a little familiar to your *Ear*, you muſt take care to keep them in your *Memory* while they are warm, as we call it. I ſay, a diligent Application will ſoon bring you thoroughly acquainted with every thing that is neceſſary to be known in the *Art* of *Singing*. But there are yet, ſome other Things, material to be known, before you proceed any farther in tuning your Notes: for,

It being frequent, in Singing, or Playing in *Conſort*, for one *Part*, or more, (as Occaſion requires) ſometimes, to pauſe, while the others continue in Motion; it is, therefore, neceſſary to have *Marks* of Diſtinction to ſhew the Length of *Time*, that each *Part* is to ſtand ſtill; which

which *Marks* are distinguished by the respective *Notes*, or *Measures*, that the others are performing, and are call'd *Rests* or *Pauses*, as follows.

NOTES with their RESTS.

The *Semibreve Rest*, you see, is a full Stroke made underneath one of the five *Lines*, which signifies that you are to pause (or cease *Singing*) a whole *Measure*, in any of the *Moods* in *Triple-Time*, as well as in the *Common Moods*. The *Minim Rest* is made like that of the *Semibreve*, which is distinguished from it by being made over the *Line*; this also denoting half a *Measure*, in any of the *Moods* where the *Measures* are equally divided, as in the *Mood* of $\frac{6}{4}$ $\frac{4}{4}$ and $\frac{2}{4}$, only in the *Common Mood* of $\frac{4}{4}$ half a *Measure* is represented by the *Crotchet Rest*, as having but two *Crotchets* to a *Measure*, which *Rest*, you see is a *Figure* of *Seven* reversed; the *Quaver Rest*, the *Figure* in its right Position; the *Semiquaver*, has a *Dash* under the Head of the Figure, which answers to the double Stroke on the Tail of the *Note* which it represents; and the *Demiquaver*, you see, has two *Dashes* under the Head of the *Figure*, which answer to the *Tripple Stroke* on the *Tail* of its *Note*. When we are to pause the Length of two *Semibreves*, (or *Barrs*) the *Rest* is brought down, quite to the next *Line* underneath; which I shall here explain, as they are supposed to be Multiplied, tho' never so many of them, and write their Numbers over the *Staff*.

When

&c. ad infinitum.

When you see an *Arch* (which we call a *Slur*) over the Heads of two, or more *Notes*, thus; ⁀ or underneath thus; ⏝ those *Notes* so arched in, are to be sung all in on *Vowel* or *Syllable*.

A double *Bar* 𝄁 signifies the End of a *Strain*, like a full *Point* or *Period*, at the End of a *Sentence*.

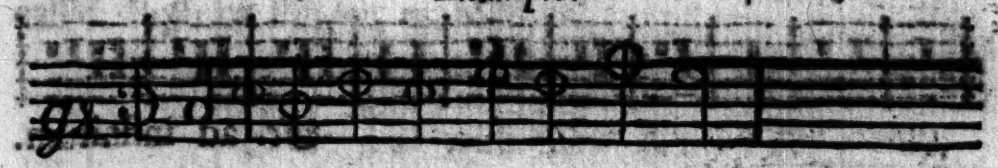
If it be pointed thus; 𝄆 it denotes the *Strain* to be repeated.

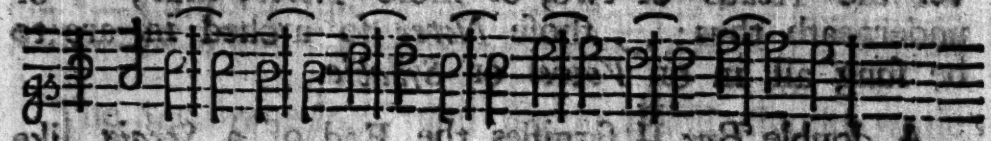
This *Mark*, :S: signifies a *Repetition*, too, but then it is only from the Place where it is set.

This *Mark* ⇉ is commonly set at the End of each *Staff*, for the Guide of the *Eye*, in performing any Thing at the first Sight of it, to direct us where the first *Note* of the next *Staff* stands; for which Reason, it is called a *Director*.

The most difficult Thing to a *Beginner*, in beating the *Measures*, is in such *Notes* as we call driving *Notes*, where we beat with the *Hand*, or *Foot*, in the Middle of a *Sound*, or *Note*, that shews the Length of it, and at the next *Note*, lift it up again. This was formerly practised, by drawing the *Bars* thro' the Heads of such *Notes*, before *Crotchets* and *Quavers* were in Use; for which Reason, they were then called *Notes* of Syncopation, which signifies cutting.

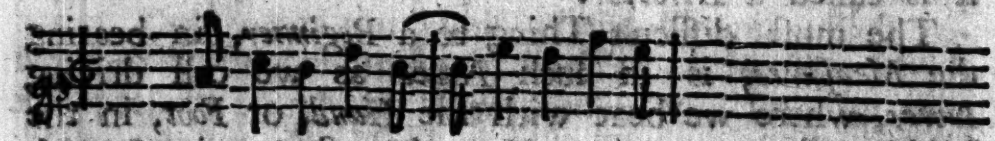
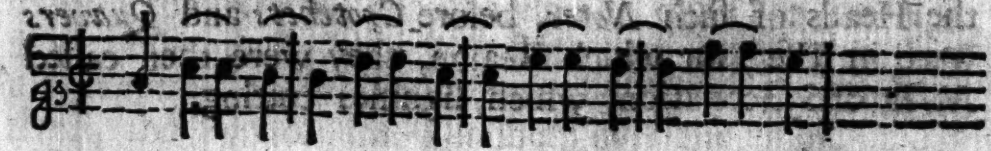
Ex-

Example.

But this Way is leſs perplexing to the *Eye* as follows.



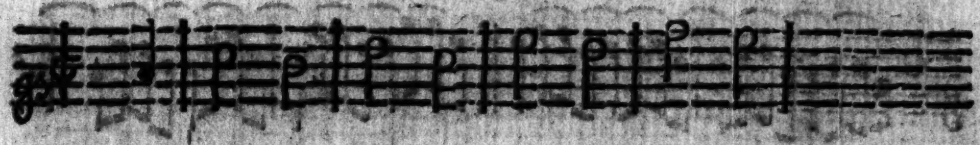
The ſame *Example* may be put in minuter *Notes*, which oblige the *Hand* to be down, in the Middle of one *Note*; and up, in the Middle of the following.

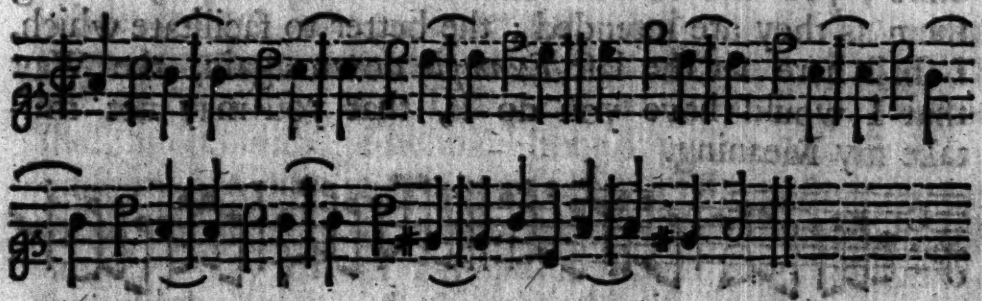
Thus.

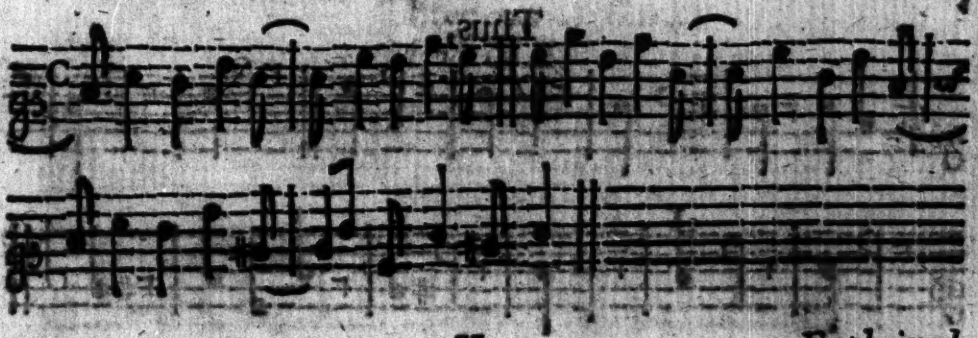
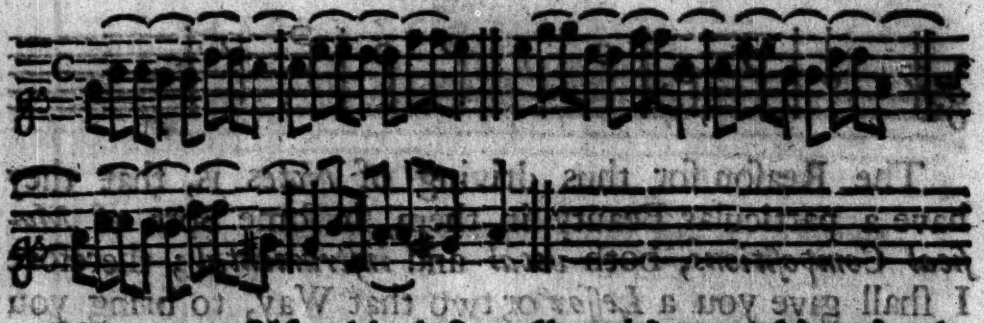
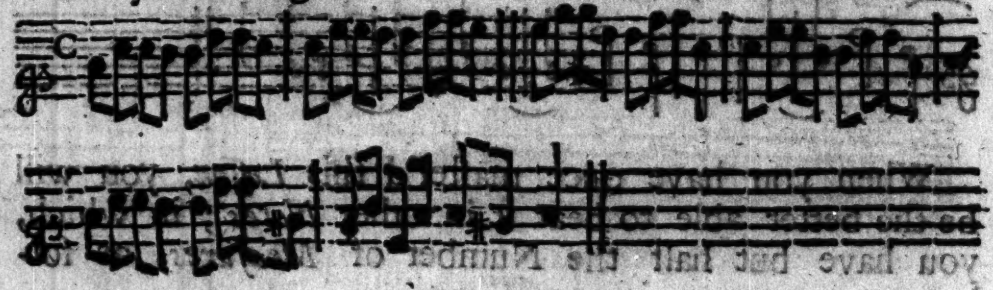
or Thus.

The ſame *Example* explained, by dividing it into *Crotchets*.

Which, without driviug, will appear,

Thus

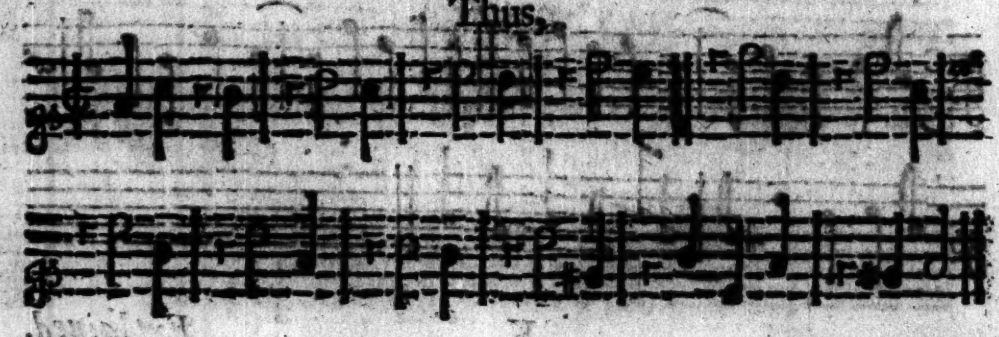
Thus.

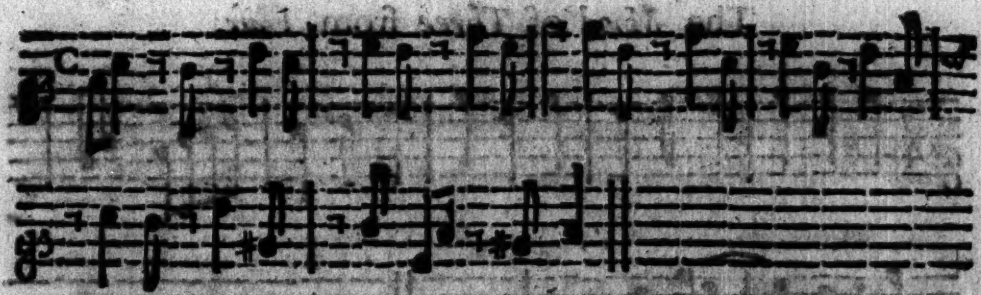


The Reaſon for thus driving of *Notes* is, that they have a particular Beauty in them, in ſome Sort of *Muſical Compoſitions*, both *vocal* and *inſtrumental*; therefore I ſhall give you a *Leſſon* or two that Way, to bring you a little acquainted with them.

When you have once maſter'd this *Leſſon*, you will be the better able to beat it in other *Notes*; in which, you have but half the Number of *Meaſures*, as follows,

Example.

Explained.

If you practiſe this laſt well, without taking in the *Slurs*; you will find it much eaſier afterwards, to ſing them as they are intended; the better to facilitate which, I ſhall here ſet the laſt *Example* down again, the Way that I would have you do it, that you may not miſtake my Meaning.

After this, you may practiſe the ſame *Leſſon* over again, with *Reſts*,

Thus,

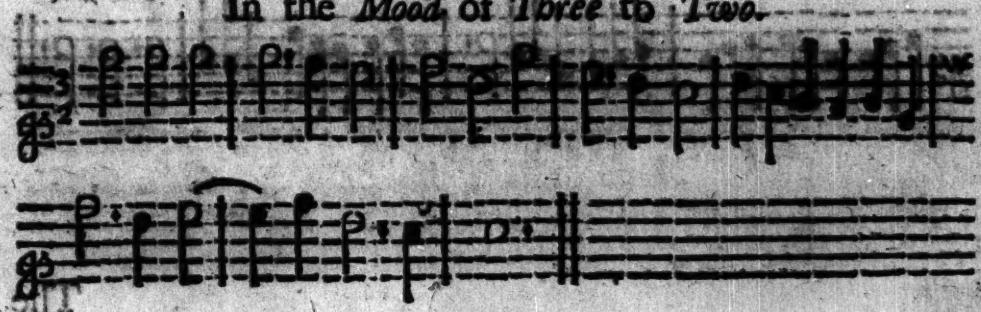


I would

I would ſet down more *Leſſons* of this Kind, but then they would ſo diſcourage a *Learner*, as to make him almoſt deſpair of ever being a *Singer*; for it is not the *Eye* that we are altogether to feed, but the *Ear*; and whoever does but once get the Maſtery over thoſe that have been here already pointed out for him, he cannot fail of executing any Thing of the ſame Kind that he ſhall meet with, if he take but that Care which is requiſite; *i. e.* not to be overhaſty and impatient to run upon the full Trott before he can Amble well, it being the Way of all *Beginners*, in all *Arts* whatever; for which Reaſon, I thought this CAUTION abſolutely neceſſary.

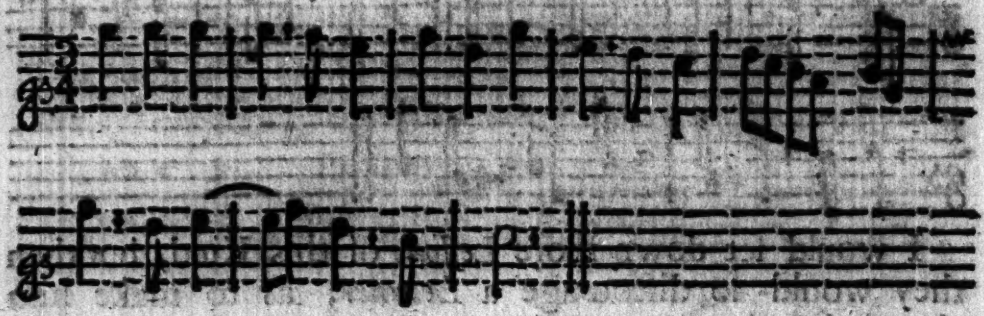
In the next Place, I ſhall give you a *Leſſon* in each of the *Moods* in *Tripple-Time*; after which, I ſhall lay down ſome general *Rules* that I have not yet treated of, and which will finiſh this Treatiſe.

Three times *One*.

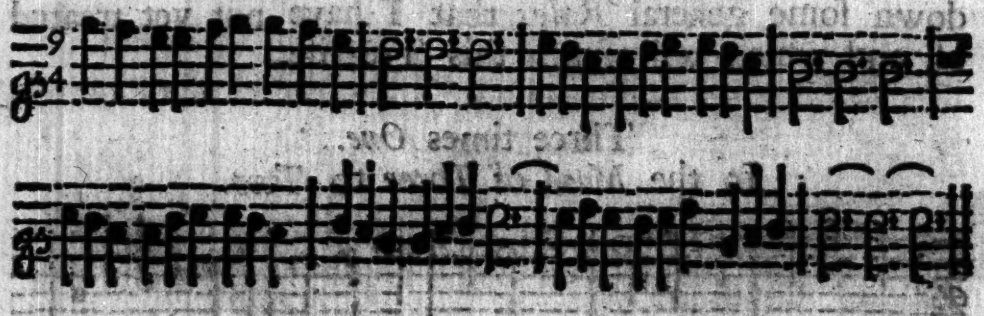
In the *Mood* of *Three* to *Two*.



The *Mood* of *Three* from *Four*.



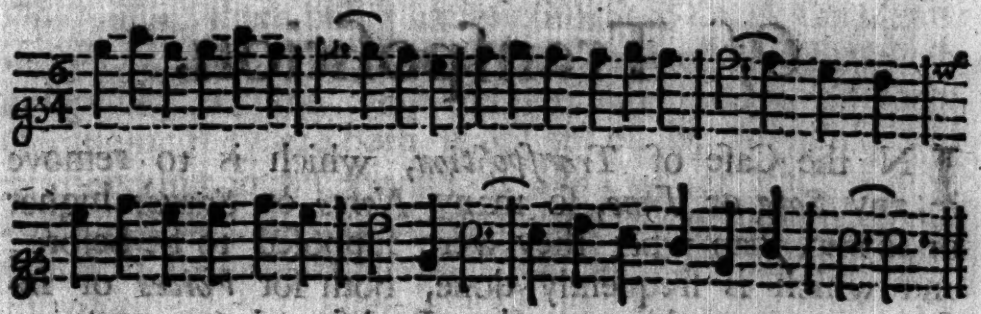
The *Mood* of *Three* from *Eight*.

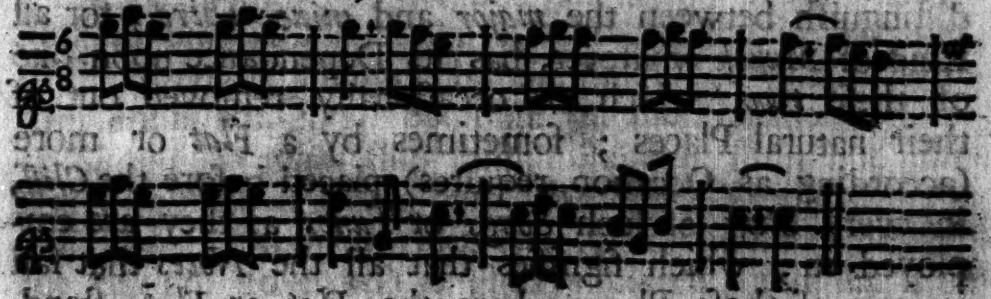
Three times *Three*.
In the *Mood* of *Nine* to *Four*.

The

The *Mood* of *Nine* to *Eight*.

Two times *Three*.

In the *Mood* of *Six* to *Four*.



The *Mood* of *Six* from *Eight*.

Four

Four times *Three*.
In the *Mood* of *Twelve* to *Eight*.

Of Tranſpoſition.

IN the Caſe of *Tranſpoſition*, which is to remove any *Song* or *Tune*, ſo many *Notes* or *Sounds* higher or lower, than what they were ſuppoſed to be before; and which is frequently done, both for *Voices* or *Inſtruments*, agreeable to what I obſerved *(pag. 4.)* concerning the Relation of different *Sounds*, joyned together upon the ſame *Baſis*. In this Caſe, I ſay, we are to diſtinguiſh between the *major* and *minor Third*; for all Kind of *Muſick* whatever, has its Dependance upon one of theſe *two*, which are occaſionally removed out of their natural Places; ſometimes by a *Flat* or more (according as Occaſion requires) placed before the *Cliff*, in every *Staff* of ſuch *Songs* or *Tunes* as they are employed in; which ſignifies that all the *Notes* that fall in any of thoſe Places where the *Flat* or *Flats* ſtand, are to be ſung or played flat; unleſs (as it often happens) contradicted by the *Natural*. Sometimes by one, or more *Sharps*, which alſo oblige all ſuch *Notes* to be ſung,

ſing, or played ſharp, &c. and when any of theſe appear, the *Names* of the *Notes* in *Sol-fa-ing* are likewiſe changed, according to the Number of *Flats* or *Sharps*, that ſhall happen to be placed before the *Cliff*. Theſe Things being conſidered, it now remains that I give you an Account how ſuch *Flats* and *Sharps* are introduced, according to the natural *Situation* of *Tones*; which will alſo ſhew how the Name of each is changed by them.

You may eaſily gather, from what I have already obſerved to you, of the natural Capacity of each of the ſeven Degrees of *Sound*, that there are but five of them, to wit, A, B, D, E and G, that will admit of a *Flat*; and five alſo, to wit, A, C D, F and G, that will admit of a *Sharp*. But, there being variety ſufficient on all Occaſions, in four of each; the *Flat* is never placed, in this Caſe, before G; nor the *Sharp*, before A; though on ſome Occaſions they are both made uſe of, by Way of interveining, but never placed at the *Cliff*, at leaſt, not in *Vocal Muſick*; ſo that I need only to give you an Account of four of each, which will be ſufficient for your Purpoſe.

You are firſt to take Notice, (as you may ſee in the foregoing *Examples*) that when the *Third* to the *Key* is the *greater* (which we call the *Sharp*) *Third*; according to what I ſaid, (*pag. 6.*) then, *C faut* is the *Key*. If the *Third* to the *Key* be the *Leſſer* (or *Flat*) *Third*; then *Are* is the *Key*. So, that let the Number of *Flats* or *Sharps* be what they will, we can form but two *Keys* in each of them, *viz.* the *Sharp Third* and the *Flat Third*; between which two *Keys*, the *Mi* (by which the reſt are governed) is always placed; and let it be where it will, the others remove along with it, as its *Train* of *Attendants*, like *Jupiter* and his *Satellites*. And firſt, I ſhall ſpeak of the *Flat*.

As,

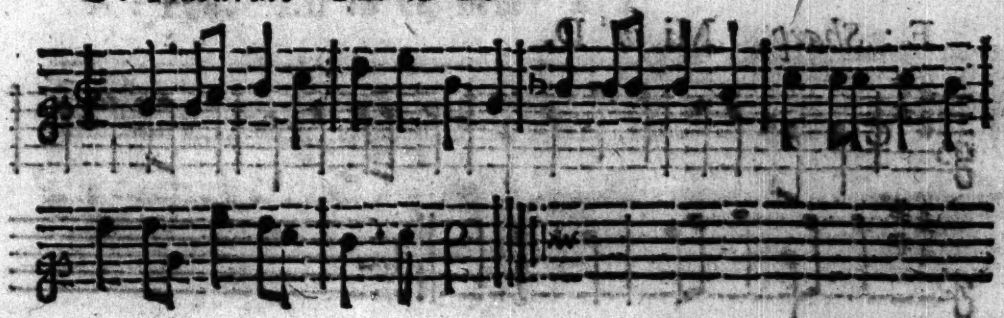
As I have here obſerved, that the *Syllables Fa, Sol* and *La* are to accompany the *Mi*, whereſoever it is removed; ſo the *Flat* falls immediately upon the ſame, in all ſuch Variations; and the Reaſon for this is, becauſe as its firſt natural *Place* is in *Bmi*, which is the *major* (or *ſharp*) *Seventh* to *C faut*, it requires the *Flat* to fall, more immediately there; for if we were to place it firſt any where elſe, it could not be proper; for ſuppoſing we were to put a *Flat* in *Elami*; this would then become a *defective Fourth* to *Bmi*, which would create four whole *Tones*, ſucceſſively in the *Octave*, *viz.* F, G, A and B, which *Nature* never conſtituted; and if we place it firſt upon *Dſolre*, this would bring two *Semitones* together, *viz.* C and D, which is alſo unnatural; the *Second* above it, which is E, would alſo become a whole *Tone* and half to it, which is alſo, contrary to *Nature*, as being but one Degree above it; for a whole *Tone* is the greateſt Diſtance in a *Second*, in its natural *Situation*; and if we place it in *Are*, then B would become a whole *Tone* and one half from it, which would bear the ſame Proportion as the putting the *Flat* in *Dſolre*; nor can we place it in *Gamut*; becauſe this would alſo, create two *Semitones* together, which are F and G, the ſame in Proportion, as if we were to place it in *Dſolre*, and would alſo make A, a whole *Tone* and half to it. From whence it plainly appears, that the firſt Place the *Flat* comes into, muſt be *Bmi*, or its *Octave*; for whatever *Sound* is flattened or ſharpened; the ſame is to be underſtood of its *Octave*, both above and below it. And when the *Flat* is thus placed in B, it makes E (which is the *Fourth* above it) become the ſame, in Proportion, as B in the natural *Scale*; and accordingly, removes the *Mi* up, into E. After this, natural Reaſon informs us, that its next Place is in A, (B and E, being

ing both flattened) which is the *Fourth* above E. The next in D, (B, E and A being flattened) which is the *Fourth* above A; and its fourth and laſt Place in G, (B, E, A and D, being all four flattened) which is the *Fourth* above D.

The firſt Place that the *Sharp* comes into, is *Ffaut*; for if we Place it firſt of all, in *Cfaut*; it makes F, which is its *Fourth* above, become an *imperfect Fourth* to it; which is not allowable, for the ſame Reaſon that excludes the *Flat* from coming firſt into *Elami*; nor will any other Place beſides *Ffaut*, firſt admit of it; as you may eaſily perceive, by what has been already ſaid of placing the *Flat*. I ſhall ſet you down a ſhort *Leſſon* in each of the *Keys* we have been ſpeaking of, and then come to a Concluſion. Only obſerve by the Way, that wherever the *Sharp* falls, the *Mi* is removed into the ſame Place; as when it comes into F, there put your *Mi*. When it comes into C, (which is its ſecond *Place*) place it there. When into G, (which is its third *Place*) place it there. And when it comes into D, (which is its Fourth and laſt *Place*) place the *Mi* there. Here follow *Examples*.

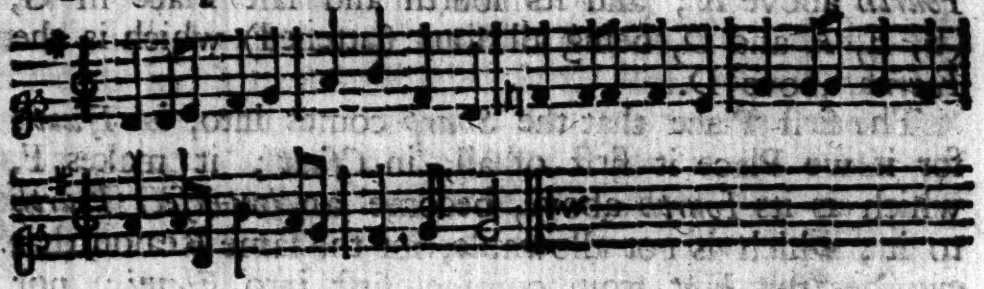
Sharp Thirds.

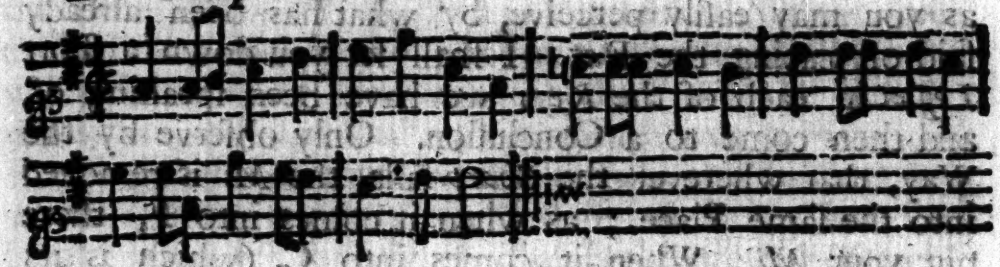
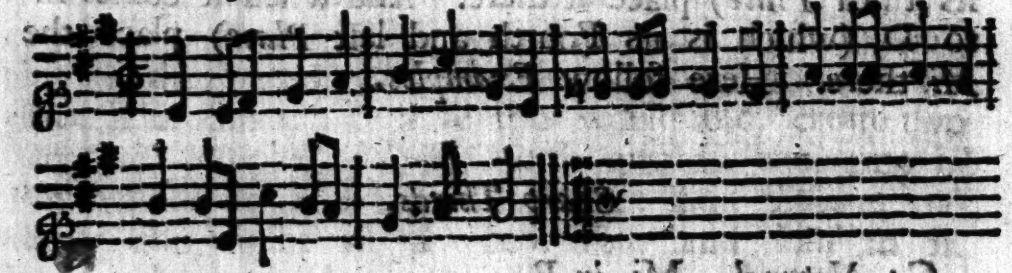
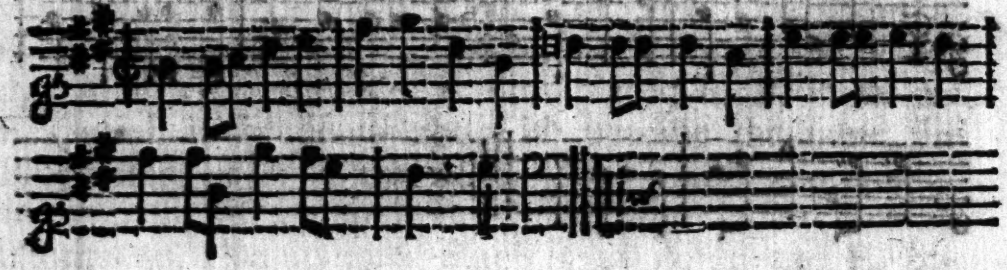
C: *Natural.* Mi *in* B.

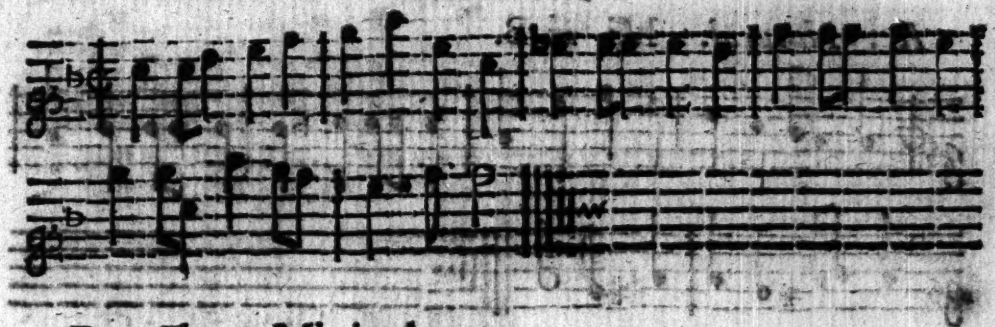
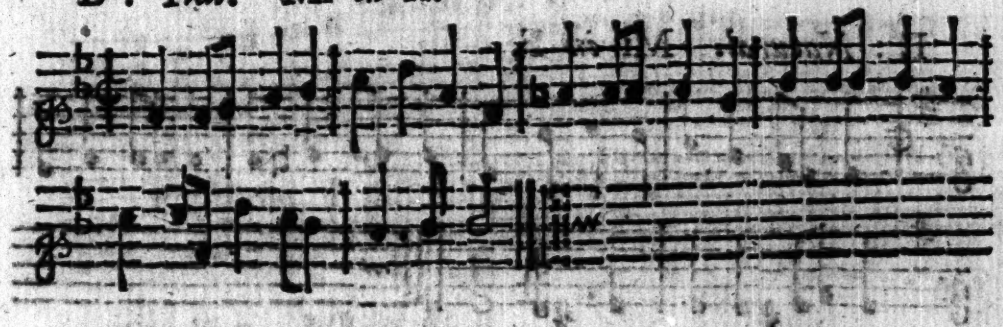
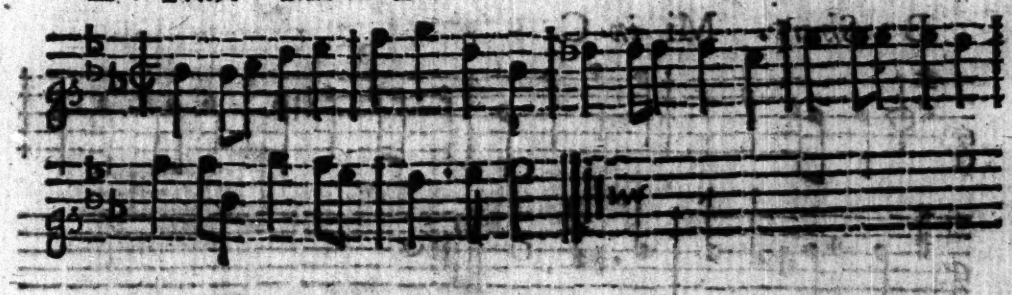
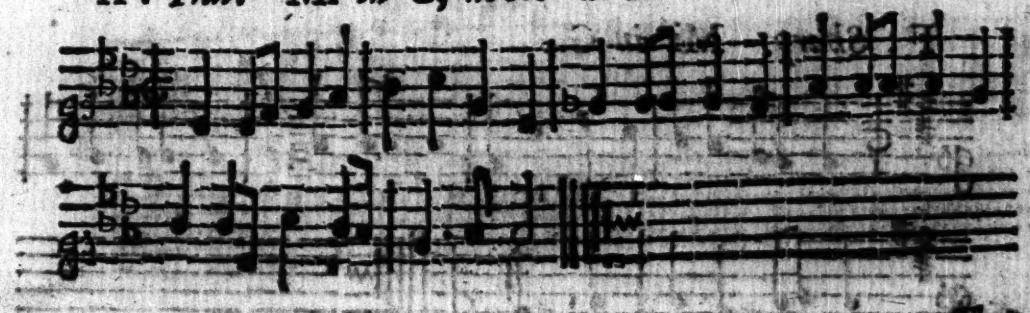


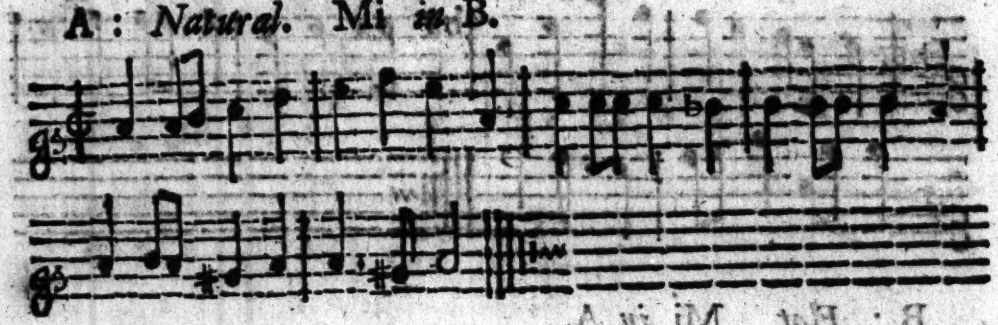
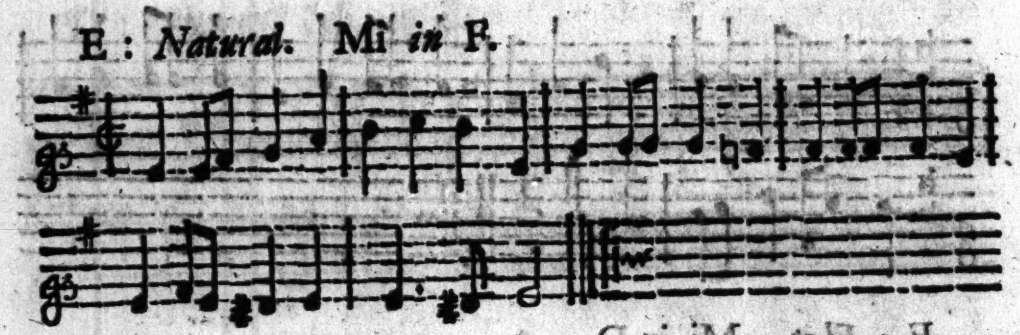
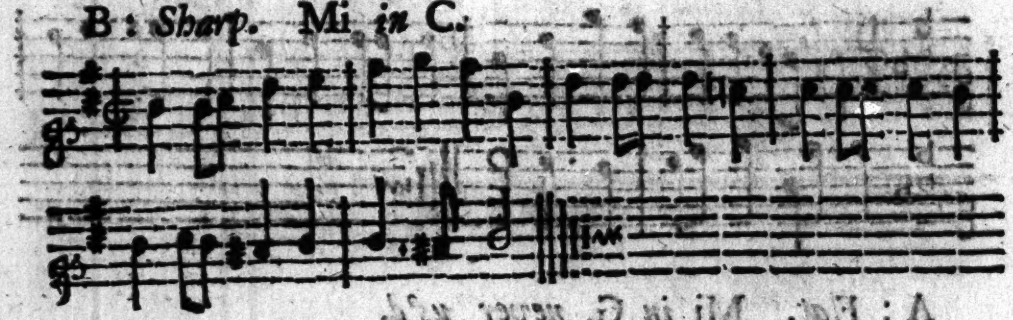
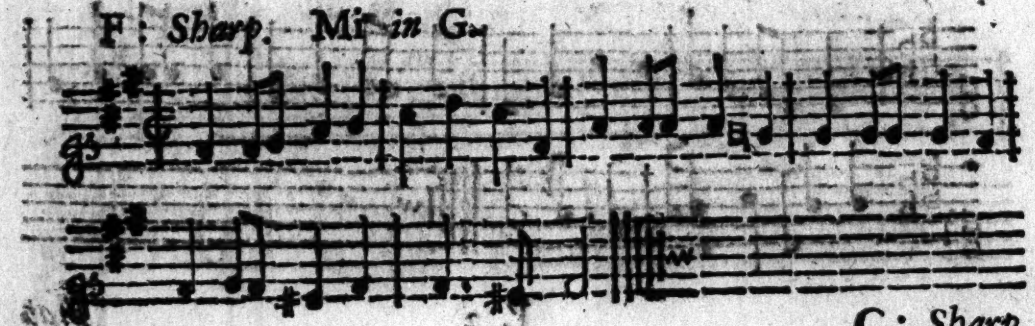
G: *Sharp.*

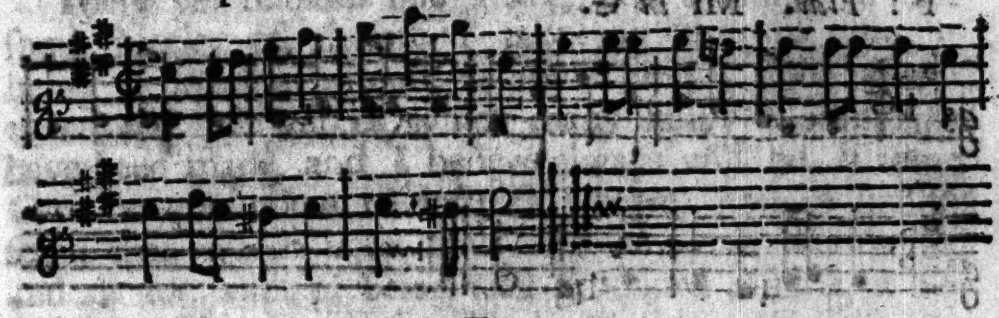
G: *Sharp.* Mi *in* F.

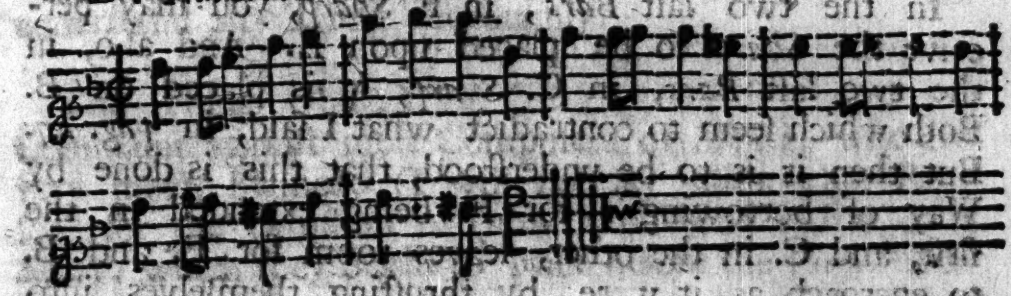


D: *Sharp.* Mi *in* C.

A: *Sharp.* Mi *in* G.

E: *Sharp.* Mi *in* D.

F: *Natu.*

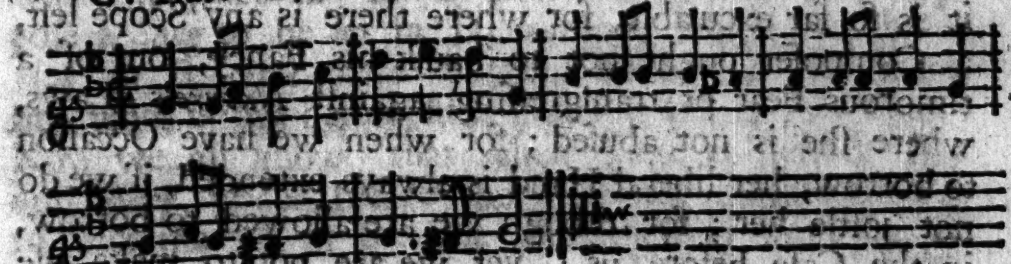
F : *Natural.* Mi *in* E.

B : *Flat.* Mi *in* A.

E : *Flat.* Mi *in* D.

A : *Flat.* Mi *in* G, *never us'd.*

Flat Thirds.

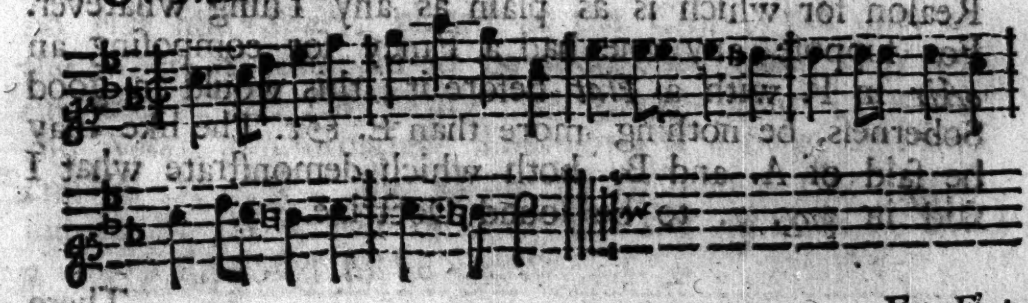
A : *Natural.* Mi *in* B.

E : *Natural.* Mi *in* F.

B : *Sharp.* Mi *in* C.

F : *Sharp.* Mi *in* G.

C : *Sharp.*

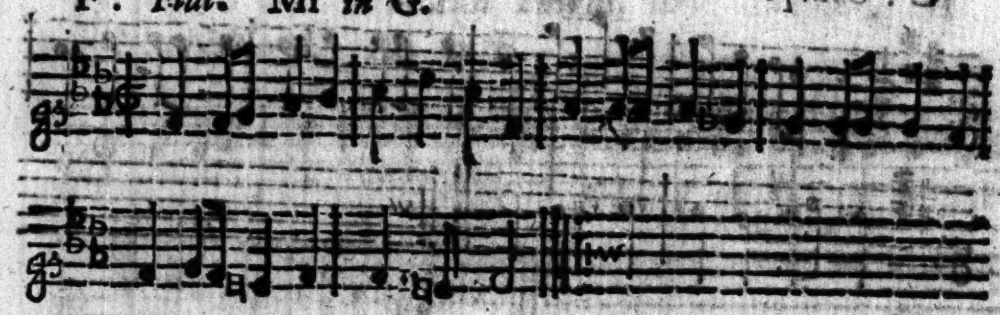
C: *Sharp.* Mi *in* D, *never us'd.*

D: *Natural.* Mi *in* E.



G: *Flat.* Mi *in* A.



C: *Flat.* Mi *in* D.

F: *Flat.*

F: *Flat.* Mi *in* G.

In the two laſt *Bars*, in F. *Sharp*, you may perceive the *Sharp* to be placed upon E. And alſo, in the two laſt *Bars*, in C. *Sharp*, it is placed on B. Both which ſeem to contradict what I ſaid, in *pag.* 47. But then it is to be underſtood, that this is done by Way of borrowing; for F. being extended in the firſt, and C. in the other, leaves room for E. and B. to encroach as it were, by thruſting themſelves into their Neighbours Places: And as long as it is regular, it is ſo far excuſable, for where there is any Scope left, a Compoſer ought not to baulk his Fancy, out of a timorous Fear of tranſgreſſing againſt *Nature's* Laws, where ſhe is not abuſed; for when we have Occaſion to borrow, her liberal Hand is always extended, if we do not joſtle her; for though we are allowed to borrow, in the Caſe before us; yet we are not to make uſe of extream *Sharps* or *Flats*, to form a *Key* in, the Reaſon for which is as plain as any Thing whatever. For ſuppoſe any one had a Fancy for compoſing an *Air* in F. with a *Flat* before it; this would in good Soberneſs, be nothing more than E. *&c.* The like may be ſaid of A. and B. both which demonſtrate what I ſaid in *pag.* 7. to be ſound Doctrine.

There

There yet remains one Thing that I ought to take ſome Notice of, before I take my leave of you, it being as material almoſt, as any Thing I have hitherto treated of; and of which many heavy Complaints have been made, and I believe always will be, if ſome Care be not taken to inſtruct People, how to underſtand that, which very few have any true Notion of, and all for want of being well grounded at firſt, it being impoſſible for thoſe who learn things by halfs, to underſtand any Thing thoroughly.

The Thing which I am ſpeaking of, is a common Complaint againſt moſt Compoſers of *Muſick*, who are very much blamed, (I will not ſay with what Reaſon) for the Omiſſion of (now and then) a *Flat* or a *Sharp*, which they ought to place before the *Cliff*. And all this *Squabble* proceeds from the want of knowing where to place the *Mi* in thoſe Extremities; for ſuppoſe a *Song* to be ſet in D, *natural*, which requires a *Flat* in B, and there happens to be no *Flat* there, but what is put before ſuch *Notes* as fall in that Place: Now we all know, that when there is neither *Flat* nor *Sharp* placed before the *Cliff*, the general Rule is to place the *Mi* in B: But then, the Key muſt be either, A, *natural*, or C, *natural*; if it be E, *natural*; G, *ſharp*; D, *natural*, or F, *natural*; though there be no *Flat* nor *Sharp*, placed at the *Cliff*; yet one, or the other, is ſuppoſed to be there; for when they are omitted at the *Cliff*, they are always placed before the *Notes*, as aforeſaid. Therefore, if a *Song*, or *Tune*, end in D, or F; the *Mi* is in E, and a *Flat* ſuppoſed in B. If it end in E or G: the *Mi* is in F, and a *Sharp* ſuppoſed to be there.

Again,

Again, when there is a *Sharp* in F, and the laſt *Note* in B or D; there is then a *Sharp* required in C, and the *Mi* is there.

When F and C, are both ſharpened, and the laſt *Note* fall in A or F; there is then a *Sharp* required in G, and the *Mi* is there.

If F, C and G, are all three ſharpened, and the laſt *Note* fall in E; then there is a *Sharp* required in D, which obliges the *Mi* to be there.

Next, when there is a *Flat* in B, and the laſt *Note* in B or G; a ſecond *Flat* is then required in E, and the *Mi* is in A.

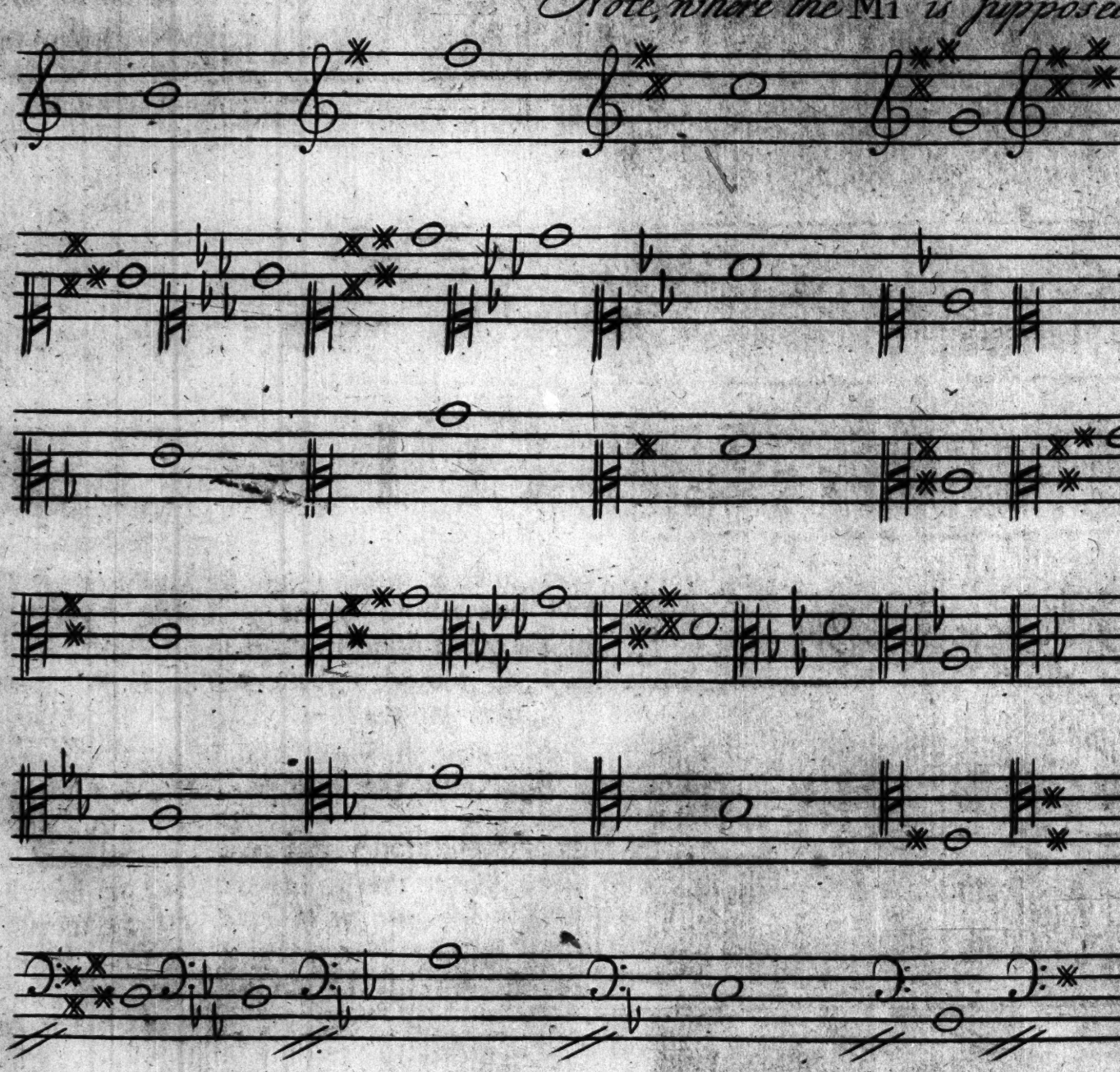
When B and E, are both flattened and the laſt *Note* fall in C, or E; there is then a *Flat* required in A, and the *Mi* is in D.

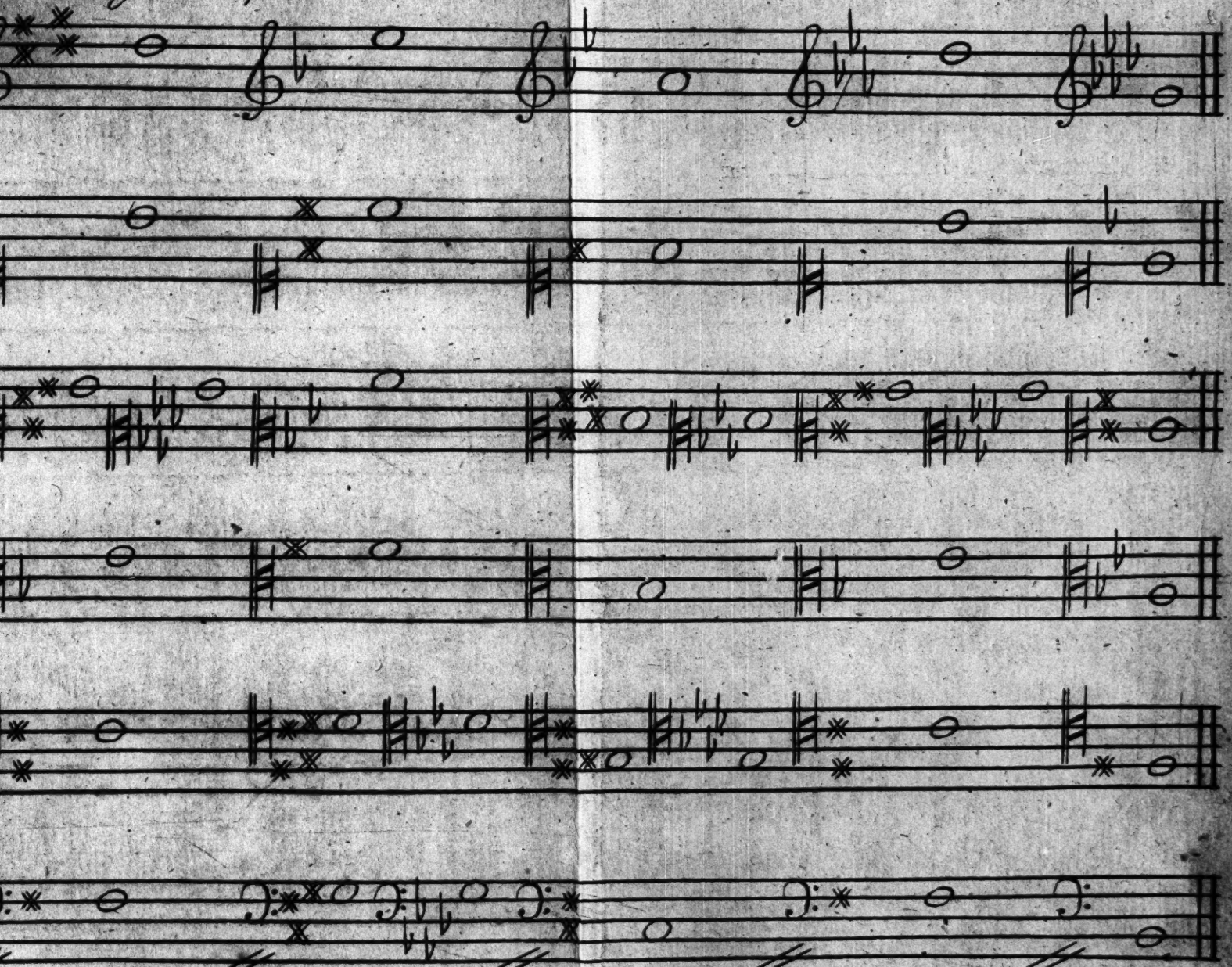
Laſtly, when B, E and A, are all three flattened, and the laſt *Note* fall in F; then there is a *Flat* required in D, and the *Mi* is in G.

As to *Shakes*, *Beats*, *Back-falls*, &c. which ſome Authors have treated of, I find it to no Manner of Purpoſe to give any Account of them, for to thoſe who cannot take them by *Nature*, all *Human Art* is loſt, and all other Things in this *Science* will prove ineffectual.

FINIS.

To those who have learned to sing tollerably well
the following Scheme *will be very usefull being formed on pur*
have never been instructed in them, by applying each of the

Note, where the Mi *is suppose*

*wellin*g Treble Cliff *in all the Variations of* Sharps *and* Flats,
purpose to shew them where the Mi *lies, in all the other* Cliffs *tho' they*
them to the Treble, *as follows.*

posed, I have placed the Semibreve.

On the ABUSE

OF

MUSICK.

AS *Muſick* hath been of late, very much worried, even to Death and Deſtruction, by many who through the want of a competent Knowledge thereof, have egregiouſly impoſed on ſuch as are ignorant of it; ſo it is thought as convenient to paint the *Pictures* of ſuch, in as lively an *Image* as a *Pen* is capable of expreſſing.

If any one ſees his own *Figure* here; and ſhould chance to be ſcared at the hideous *Aſpect* of his own wretched *Deformity*; his beſt Way will be to amend his *Deficiencies*; or if he wants a Capacity to do ſo; to throw off his *Pretenſions* to what is not in his Power, ever to attain to.

As I am not fond of *Satyr*; I hope, none will accuſe me with *Malice* in what I am going to inform them of. With *Envy*, I think they cannot, for I ſhall ſpeak of none who may be juſtly, thought Objects thereof, but ſuch only, as have rather, Matter for *Envy* themſelves.

The firſt of theſe *Pretenders* to what they know nothing (or at beſt, but very little) of, are thoſe who ſet up (ſome of 'em, with a modeſt Air of *Aſſurance* enough) for Compoſers of *Muſick*, having a little Smattering thereto, by forming of ſome light *Airs*, which are the wild *Flirts* of an irregular Fancy, not at all digeſted for want of *Skill*; and which, when done, they procure ſome one or other of ſuperior Talents to patch up an ill-favour'd *Viſage*, by ſetting of *Baſes*, Second *Trebles*, &c. to ſuch unſavory *Productions*; after which, thoſe People of extrajudicious Judgment, paſs for *Maſters* of *Muſick*, by getting their Names affixed in *Print*, to their Performances; which in reality are not their own: For he's but an indifferent Workman, who after he has cut out a ſuit of Cloaths, knows not how to joyn the Pieces together; which, when done by another Hand, cannot be call'd his own Work. I would have my *Readers* note by the Way, that I condemn not any, meerly for their want of Judgment, but only ſuch, as have *Vanity* enough to be thought *Artiſts*, in a *Science* which is as foreign to them as *Rhetorick* to a *Bear*. Nay, I have a particular Knowledge of ſome, who have taken extream Delight in being complimented with the Title of *Maſters* of *Muſick*, when they know not ſo much as the *Gamut*; juſt the ſame, as if a Man ſhould acquire the Name of an experienced *Sailor*, who cannot ſay his *Compaſs*: A *Ship* would be well ſteer'd by ſuch a *Pilot*. But, which is worſt of all, theſe People, by ſuch an unmerited Reputation, gain

Proſelytes

Proſelytes too, under the Pretence of teaching them to ſing (miſerably enough) and ſo pick their *Pockets*, as it were, of their *Money*. Pity it is, that ſuch a lamentable *Diſeaſe* ſhould want a *Remedy*. But this not being the only Grievance that wants redreſs, we muſt content ourſelves with it, as well as we can; and thoſe who Part with their *Coin* to purchaſe meer *Air*, we may blame, but not Pity; though they waſted even their whole Subſtance, on ſuch *Triſles* of *Tutors*.

I am very willing to grant all that can be reaſonably deſired, in favour of thoſe who (though they are never ſo deficient) do not *Ixion*-like, attempt to graſp at what they are conſcious to themſelves is beyond the Reach of their Capacity, and inſtead of a *Juno*, embrace an airy *Phantom*. But as to ſuch as are thirſting after imaginary Waters, hoſe aſpiring Thoughts would ſoar to the top of *Parnaſſus* (tho' they have no taſte of the Streams of *Helicon*) and exalt them above the *Muſes*; I ſay, as to ſuch, if we dipt our *Pens* in *Styx*, we could never be too ſevere upon them; for what can be more ridiculous than to ſee an *Ape* or a *Monkey*, dreſs'd up in rich embroider'd Apparel, when they know not how to wear it, and would be more apt to rend it to Pieces?

We all know, that to learn to read and write, are neceſſary Accompliſhments for all Mankind; yet theſe alone, are not ſufficient to qualify a Man to commence *Maſter* of *Arts*, &c. for which the *Sciences* of *Grammar*, *Logick* and *Rhetorick* muſt be well underſtood, and thoroughly digeſted; and for which alſo, the *Engliſh Tongue* alone, is not ſufficient; for a Man may read very fluently, &c. and yet be an utter Stranger to all theſe, without which, he can never underſtand, even his own native *Language*. So is it in *Muſick*; for,

To be a *Maſter* of *Notes*, is one Thing; and to be a *Maſter* of *Compoſition* is another. Let thoſe then, who have not a Capacity for the latter, content themſelves with keeping in their own *Sphere*; for he that is able to perform his Part in *Conſort*, (without uſing fantaſtical Embelliſhments) need not gape for vain Praiſe, in deſiring to be thought a greater *Artiſt* than he is; for a good Performer, (while he keeps within the Bounds of *Modeſty*) is not unworthy the Eſteem of Perſons of the higheſt Rank; but for ſuch as would jump out of their own *Element*; they muſt, like a *Fiſh* that leaps above the *Surface* of the *Water*, expect to fall again, to their proper *Centre*.

Another Sort of theſe *Fain-wou'd-bes*, are ſuch as will ſhew a clever *Finger* upon the *Violin* or *Flute*, &c. and though they have Dexterity of Hand enough, when they perform ſingly; yet when they come to play their *Parts* in *Conſort*, (though they are never ſo good Timiſts) they are ſo fat from doing Juſtice, that they quite deſtroy the Subject of what they play, by their rediculous out-of-the-way *Flouriſhes*, which is what we call murdering of *Muſick*; and all to ſhew how nimbly they can tire an *Inſtruument* to Death: Juſt like ſome *Singers*, who (though many of 'em perform at the firſt Sight) are extremely fond of being heard to rattle in the *Throat*, though at the ſame Time, they banter both the *Muſician* and the *Poet*, having Regard to neither *Sounds* nor *Words*, like a clumſey *Painter*, that caſts falſe *Shades* to every Thing he draws; which is a moſt abominable *Abuſe* of two noble *Arts*.

Were I of an ill-natur'd Temper, I could expoſe ſome Peoples Names, who have gain'd a great deal of undeſerv'd Reputation, only by ſinging and playing downright Nonſenſe, and who will alſo, (perhaps) carry their Fame into the cloſe *Manſions* of *Tellus*. Pity it

is

is, that they make not a better Uſe than they do, of thoſe natural Talents with which they are endowed, for there wants only a little ſerious Application to make ſeveral of them deſervedly famous. I would have them conſider alſo, that a Man may write a very fine Hand, and yet be far from writing good Senſe; or indeed, plain *Orthography*.

The real Cauſe of all this *Miſchief* is, the want of good *Tuition*; for (according to what I formerly obſerved in the foregoing *Treatiſe*) it is not to be expected that all *Pupils* ſhould exceed their *Tutors*. I could alſo, name ſome, who have had all the Advantages that can be deſired, by learning of the greateſt *Maſters* that our *Iſle* has produced; and yet are as far from obſerving their *Doctrine* as if they had never been inſtructed at all; notwithſtanding that *Nature* has been as liberal to them as to any: But this proceeds from a *Lazineſs* of *Temper*; for when once they are qualified to teach People *Tune* and *Time*, they think they have gone far enough, and never trouble themſelves with ſeeking for *hidden Treaſure*, which is never to be diſcover'd by thoſe who look no farther than the *Surface* of Things. I believe, there is hardly any Body that will Queſtion the Truth of what I am going to ſay, (at leaſt, thoſe who are Judges) *viz.* I have heard ſeveral common *Ballad-Singers*, and common *Scrapers*, that have fidled before the *Bears*, do a *Song* or a *Tune* more Juſtice than a great many that have been nurſed at the Feet of *Apollo*.

There are another Sort of pretty *Puppets*, who are ſome of 'em, dexterous enough, in playing upon the *Harpſicord*, &c. and underſtand *Compoſition* tolerably well; and ſo well, as to imagin that the little Knowledge they have acquired, is wholly owing to the good natured and communicative Temper of the *Inſtrument*:

And

And they are so well assured of this, that they'll hardly allow a possibility for such as are Strangers to the Method of playing on it, to have any Knowledge at all; though there are (you may venture for once to take it upon my own Word and Authority) some who are many Degrees superior to them. But who can resist an Authority of such Weight, which can give *Speech*, (without the Assistance of *Divine Illumination*) to Things inanimate? And here, I hope, I shall not give any Offence to my Friends amongst the *Papists*, in saying, that this wild Notion is altogether as absurd, as *Transubstantiation*.

If you are curious, I'll inform you how you shall know (some at least of) these *irrational* reasonable *Animals*, by giving you a short Description of them, *viz.*

Sometimes, when they hear a Piece of *New Musick* perform'd, though it be never so good, you shall see them look, as it were, asquint; very sheepishly. Then ask, *Mr. a, how do you like this?* In answer to which, if they don't downright condemn it, they'll cry, (with an airy *Nod*, or a little *Shake*, with their empty Skulls.) *Why* —— *truly, it's pretty good; tollerable enough.* And sometimes, *Troth, its* (with a strong affected Emphasis) *very good; really admirable! he has a good Genius, Faith and Troth; it's a thousand Pities that he does not play a little, upon the* Harpsicord, &c. Then ask them again, *Why Mr. a, what's playing on the* Harpsicord *to* Composition? Then they answer ye, (very earnestly, as if they verily believed what they say themselves) *Oh! bless me! that People should be so ignorant! Why that's all in all; for a Man can never understand* Composition, *unless he's a Perfect* Master *of the* Harpsicord; *for that's the only Thing that can instruct a Man*, &c. This plainly demonstrates, that

Harpsicords,

Records, &c. are unintelligible-intelligible *Agents* ſent from above, and ſent hither by *Apollo*, on purpoſe to inſtruct poor ignorant *Mortals* in what they can never know, without it. One may very juſtly conclude, that if the *Harpſicord* had been in uſe, among the ancient *Heathens*, and they had entertain'd the ſame notions of it as ſome of our modern (ſhall I call them) *Chriſtians*? they would have broke down all their *Wooden Gods*, and have deified this in their room.

There are yet ſome other Matters that I might here take Notice of; but as I have already, exceeded the Length which I at firſt, deſigned this Book; I ſhall defer them to another Opportunity.

FINIS.